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THE DEVELOPMENT OF THE TRAINING OF PUBLIC SPEAKERS IN AMERICA

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OUR understanding of public speakers is far from complete until we know something of their early training in speaking. What ideals of public speaking were held up to the youthful Bryan? What influences in public speaking did Roosevelt encounter at Harvard? He doubtless would have been a somewhat different speaker if he had studied with Woodrow Wilson under Professor Fulton at Ohio Wesleyan. Where did Henry Clay get his early training? Did Gompers and Debs develop into powerful and influential platform speakers without any conscious efforts? These are some of the questions to be considered in the present article. We shall not linger over details, for in this study the hope is *merely to outline and characterize the various factors that have influenced American youth in their study of public speaking.*

There was no significant training in public speaking in the secondary school until several years after the Revolution. E. H. Wilds, in this journal for April, 1916, has described the early forensic activities at Harvard and Phillips Exeter. The only training in colleges till after 1760 was in translating the ancient rhetoricians and orators and in declaiming in Latin or Greek. From the very origin of institutions of higher learning (1636) until a few years after the Civil War it was the regular and accepted practice to translate Demosthenes, Quintilian and Cicero.

Both the orations and *De Oratore* of Cicero were studied. Longinus was read occasionally. Aristotle's *Rhetoric* was not translated.

To get a true picture of the effectiveness of the study of the ancients we must not associate it with our own painful experiences in translating Cicero. A hundred years ago it was entirely different. Gray-haired, impressive veterans of the class-room, honored scholars of Greek and Roman civilization enthusiastically taught the simple grandeur of Demosthenes' powerful oratory. They pointed out the full-rounded beauty of Cicero's style, and dwelt upon the completeness of Quintilian's philosophy of the orator's education. Undoubtedly these two centuries and more of studying the ancients had a great influence, an influence that may be clearly seen in Edward Everett and Wendell Phillips. But such instruction was merely incidental to the early American trivium—Latin, Greek and Mathematics.

The first official educational interest in speaking as such, which has come to my attention, was a resolution[1] voted by the Harvard Board of Overseers in 1754,[2] which called for more training in oratory. The Board of Overseers was influenced to such action by the appearance of several young men before them in a program of speaking. There is no way of telling whether the Overseers passed the resolution out of despair for the quality of work done, or out of pleasure for commendable speaking which they wished to encourage. We infer the latter. How this action of the Board was carried out into practical teaching we cannot tell. It was surely no more than an extra-curricular interest.[3]

[1] BENJAMIN PEIRCE, *History of Harvard University*, Brown, Shattuck and Co., Boston, 1833, p. 242.

[2] During the same year the Philadelphia Public Academy required some work in rhetoric. See E. B. BROWN, *The Making of Our Middle Schools*, Longmans Green and Co., 1902, p. 96.

[3] Doubtless there had been activity among the students and perhaps even faculty assistance before 1754. Such interests always develop to a considerable extent before public action is taken and an historical record established. No date can possibly be determined upon as marking the origin of movements or interests. They arise out of obscurity. The reverse is true of the decline of an activity. College catalogues doubtless continued to print enthusiastic statements about public speaking for some time after the real interest disappeared.

In 1766 the same officials ordered two annual exhibitions, which were to show the general public how skillful in speaking the young men had become. During the sixties there was some required work in rhetoric[4] at Harvard.[5]

The same forces were being felt in other institutions. By the time of the Revolution both the academies and colleges were giving instruction in rhetoric and encouraging extra-curricular interests in speaking. It soon became a standard practice in academies[6] and colleges[7] to set Wednesday afternoon aside for "Forensic Disputations" and "Declamations." Every student was required to take part several times a year—in some instances, once a month. This practice continued for about a hundred years —until 1870 or later. The whole college, including faculty, was in attendance. Many kinds of speeches were given. Even declamation in the original Latin and Greek was frequent. But more often excerpts from famous English and American speeches were given, and, if we may build imaginatively from various sources, these were delivered with tremendous reality. Soon after the Revolution the most popular declamations were taken from the vigorous oratory of Revolutionary agitators. It was then that Patrick Henry's "Liberty or Death" first found that popularity which has not failed it even to this day. Besides declamations there were debates of such nature that they gave practice for speaking as demanded in Congress and at the bar. Humorous subjects were not barred. In an exhibition at Brown University in 1803 the subject was debated: "Ought those, who are Bachelors from Choice, to support those who are Old Maids from Necessity?"[8] Original orations were written and delivered from memory.

[4] The term "rhetoric" was commonly used to embrace both public speaking and English composition. As a matter of fact, however, at the beginning there was almost no composition except as it applied to speeches. A few rhetorics dealing with English composition were written before the Civil War. After the war, courses in rhetoric swung over to composition entirely and added literature, making the department of English as we know it to-day.

[5] PEIRCE, p. 242.

[6] BROWN, p. 235.

[7] See any college catalogue for 1820 and after. Previous to this time descriptions of courses were not printed in the catalogues.

[8] W. C. BRONSON, *History of Brown University*, Brown University, 1914, p. 179.

Some of the subjects were abstruse and impractical, but many were on questions of present moment. Undoubtedly the "Wednesday Afternoon Forensicks" were highly significant in the training of all college and academy students, and especially for those with political ambitions.

The Debating Society (or Literary Society) was an importation from the mother country.[9] The first such organization that has come under my observation was the formation of a Literary Society at Yale in 1753. By by 1800[10] they were widespread not only in colleges but in city, town, and even the country-side, and persisted to some extent till about 1890. They flourished in colleges well into the memory of most of us. In some colleges and universities they are still effective. In fact, in 1926 *The Literary Scroll,* a quarterly magazine, was established by the coöperative efforts of Literary Societies in nine of the larger institutions of the country.[11] From 1800 to 1880 certainly almost every ambitious young man took part in and was influenced by the Debating Society, for the movement was not limited to colleges nor to the learned.

Meetings were held once a week, every two weeks, once a month or even less often. The early part, usually, of the meeting was secret and devoted to business. It was in this portion that struggles in parliamentary law developed. After the secret business session a program was given. Ordinarily the only ones present were the members themselves, but each member was privileged to invite any one he wished and doubtless if others wanted to hear the program they would not have been denied. Then, on special occasions, the general public was expressly invited. This was sometimes called an "exhibition," or again, "open meeting."

[9] GEORGE CAMPBELL, author of *A Philosophy of Rhetoric,* belonged to a Literary Society in 1750. See p. iii, Introduction, in the Harper Bros. edition of 1856.

[10] Much of the information here presented was gained from "Literary and Debating Societies in New Hampshire Towns and Academies," by A. C. Tilton, in *The Granite Monthly,* 1919, 51: 311. I understand that Mr. Tilton is preparing an extensive account of Literary Societies in America. It will doubtless be significant to students of public speaking as well as to historians.

[11] Edited by WILLIAM A. HAMILTON, William and Mary College, Williamsburg, Virginia.

A special effort was then put forth to insure the admiration of the public. Occasionally some of the societies sponsored the appearance of some nationally known speaker. Eugene V. Debs, as president of his society, brought Wendell Phillips and Ingersoll to Terre Haute. Debs later declared that the speaking of these men was the greatest inspiration of his life.[12]

The programs included declamations, essays (or other compositions), orations, debates and occasional efforts in dramatics. Many Congressmen, in their earlier years, found their first audiences in literary societies. "In the biographies—notably the campaign biographies—of the political leaders ... we find repeated reference to their careers in the societies and Lyceums, and to political and administrative ability which they there displayed."[13] Future President Garfield and future Senator Ingals, belonging to the same literary society, won considerable local fame for their public debates.[14] At the conclusion of debates the other members of the society decided the victor by ballot.

One of the most important officers was the critic, always an experienced, highly respected member. At the conclusion of each meeting he criticized the whole affair from the opening of the business meeting to the last number on the program. His office made him a privileged character. For example, he felt no hesitance in pointing out the mistakes of the presiding officer or in reproving the audience for unseemly conduct, or in making suggestions that would involve changing the rules of the organization. He took up each number on the program, paid compliments, made suggestions, corrected mispronunciations, mistakes in grammar, etc., etc.

Some of the programs, especially those in rural districts, were ridiculous to the sophisticated. In the *Knickerbocker Magazine* for 1855[15] there is a most humorous and doubtless truthful account of a village debating society under the title of "Village Affairs." The spirit of the article cannot be reproduced by either description or quotation. Suffice it to say that the speaking was ex-

[12] DAVID KARSNER, "Talks with Debs in Terre Haute," *The New York Call*, 1922, p. 124.

[13] TILTON, *Granite Monthly*, 1919, 51:314.

[14] G. F. BACON, "Intercollegiate Debating," *Forum*, 1898, 26: 222.

[15] 45: 156.

tremely crude—the crudeness of the speaking being outdone only by the ambition of the struggling swains. But fortunately the critical ability of the audience was no more highly developed than the skill of the speakers. And so the whole affair was a happy one.

Samuel Gompers, rolling cigars in a New York tenement at the time of the Civil War, was influential in a debating society when only a boy.[16] At just about the same time his later antagonist, Eugene V. Debs, likewise without educational advantages, first appeared before a Literary Society with a stammering failure in declaiming Patrick Henry's classic.[17] Henry Clay, while reading law under his employer, found the first exercise of his tremendous platform power as a member of a "rhetorical society."[18]

The Literary Society had this advantage, that while a person could go to school only for a limited period, he could participate in a society for any length of time and at any age. So, considering the nature of the Debating Society and the fact that it was to be found in all sections of the country, and especially because practically all good speakers were enthusiastic members in their early years, we may conclude that Debating Societies deserve a great deal of credit. It is no exaggeration to say that the Debating Society was the most significant institution in the training of public speakers to be found in the nineteenth century.

We have seen that until 1574 there was almost no attention paid to public speaking in the half dozen colleges then established. The first evidence of formal use of a text book on public speaking is the use of Ward's *Oratory* in 1771 at Brown University.[19]

Harvard, from evidence already cited, was probably using a text in the sixties but accurate information is lacking. In 1806 John Quincy Adams accepted the Boylston Chair of Rhetoric and Oratory. From his remarks in his first lecture we know that considerable attention had long been paid to speaking; that regular appearance was required of all students; that this was supervised by various professors who added this interest to their already full schedules; but that Adams was the first who was employed ex-

[16] SAMUEL GOMPERS, *Seventy Years of Life and Labor*, E. P. Dutton and Company, 1925, v. 1, p. 28.

[17] KARSNER, p. 127.

[18] CARL SCHURZ, *Henry Clay*, Houghton Mifflin Co., 1887, v. 1, p. 9.

[19] BRONSON, p. 102.

pressly for instruction in rhetoric. It must not be understood, however, that Adams' work savoured of ordinary class-room teaching. He did not assume the rôle of an ordinary faculty member. He was the invited guest—a dignitary of national renown who consented to favor the institution. His thirty-six lectures, doubtless before the university at large, were given at odd times over a period of two years.[20]

By 1820 the author of an "Elocution"[21] could say that the subject had been taught for some years "in the most respectable schools of the country." Ebenezer Porter, in his *Analysis of Rhetorical Delivery*, 1827, remarks that several colleges had recently added "Professors of Rhetoric and Oratory," and presumed that all of them would soon have them, seeing that public opinion so favored it.[22]

Between 1820 and 1830 the colleges of the country adopted the custom of including a description of the course of study in their catalogues. As the curtain rises we discover the extensive use of two works on Rhetoric, Blair's *Lectures on Rhetoric and Belles Lettres*, and Campbell's *Philosophy of Rhetoric*. But both of these were destined to be superseded by Whately's *Rhetoric* which appeared in 1828. These three texts dominated the college class-room work in rhetoric.[23] The significant thing to note is that all three of these are substantial enough still to be given serious attention, even though they are not now used as texts. They discouraged bombast and set forth no inelastic "system" promising results beyond reasonable hope of accomplishment. In fact, Blair states, "If the following lectures have any merit it will consist . . . in an endeavor to explode false ornament, to direct attention more towards substance than show."[24] And again, "The greatest and

[20] JOHN QUINCY ADAMS, *Lectures on Rhetoric and Oratory*, Hilliard and Metcalf, Cambridge, 2 vols., 1810.

[21] WILLIAM SCOTT, p. 11.

[22] p. 6.

[23] Statements regarding the curricula of colleges are based on a study of the following institutions: The University of Alabama, Allegheny College, Amherst, Bowdoin, Brown, Dartmouth, Harvard, Williams, Yale, and in a more limited way, Princeton, Center and Colgate. For most of these institutions their catalogues were available from the earliest possible date. In each case these were studied year by year and when possible, conclusions were based upon statistical data.

[24] p. 10.

most material instruction which can be given for this purpose (delivery) is to form the tone of public speaking upon the tones of sensible and animated conversation.''[25] So we see that the influence of college instruction was undoubtedly sensible and wholesome.

College debating reached its highest prominence from about 1840 to 1860, during which period it was the outstanding feature of college life.[26] In some schools prizes were given for excellent declamation as early as the forties. In a couple of decades they were quite generally awarded in all the colleges and competition was so keen that winning or losing oratorical contests became landmarks in students' lives.[27]

An idea of the work offered in colleges in this period may doubtless be gained with some accuracy from the following official statements from leading colleges. In the Brown catalogue for 1830 the president quoted part of a report submitted to him by the instructor in oratory:

> So far as my instructions have extended to the Department of Elocution, it has been my endeavor to correct whatever defects in pronunciations, emphasis, modulation and gesture, might happen to exist; to lop off whatever was false, affected and vicious in elocution, and to substitute in the place of it, a just, natural and manly style of speaking. In order the more fully to attain this object I have occasionally instituted exercises in reading as well as speaking, and have ventured, in several instances, so far as to depart from the common usage in Colleges, as to declaim myself before the class, a practice which if it has no other benefit, will furnish at least an exemplification of my views on the subject.
>
> . . . I have insisted on what I deem of highest importance, that he should study and understand the spirit of his piece, and make every rehearsal not merely a school-boy repetition, but an occasion for the exercises of his best judgment and profoundest thought.[28]

A committee from the Board of Overseers of Harvard University reported in 1841:

[25] p. 373.

[26] BACON, *Forum*, 1898, 26: 222.

[27] E. A. SHELDON, *Autobiography*, Ives-Butler Co., New York, 1911, p. 87.

[28] p. 22.

> The instruction in this department is given by the Boylston Professor of Rhetoric and Oratory, and a Teacher of Elocution. The exercises are: Reading and Speaking every week, English Composition every fortnight, by each student of the three upper classes; public lectures on Rhetoric and Criticism; declamations weekly, before the respective classes, and exercises in Logic.[29]

At the same time Yale was making the following requirements:

> In each of the four years, they shall also be instructed in the Languages, Rhetoric and Oratory .... The two Senior classes shall dispute once or twice a week before the President, a Professor, or the Tutor. On Wednesdays, in the afternoon, from four to eight in each of the three Junior classes, shall declaim in the Chapel and at other times, under the direction and inspection of the Faculty.''[30]

We shall have a fairly adequate picture of what was going on in the collegiate training of public speakers from 1800 to 1870 if we remember the literary societies, the Wednesday afternoon disputations and declamations, and the class-room instruction in Cicero and Quintilian, and in Blair, Campbell and Whately.

During the early part and middle of the nineteenth century when oratory as a study flourished along with Latin, Greek and Mathematics, there were many, many books along lines entirely different from the solid, careful statement of rhetorical principles as laid down by the five worthies mentioned in the preceding paragraph. Many of the cheaper and less widely used books advocated some ''system'' and the writer promised that if the student would follow faithfully the directions laid down for him he would be a great speaker. Books of this class were sometimes written for the individual use of ambitious young men, but more often for the common schools. Most of them contained selections from famous speeches and all other forms of literature. The first few score pages set forth the ''system,'' being a collection of principles having to do with reading and declamation. One title, along with its sub-titles, read, ''An American Selection of Lessons in Reading and Speaking; Calculated to improve the Mind, and refine the

[29] Report of the Visiting Committee of the Board of Overseers of Harvard University, January, 1841, p. 11.

[30] Laws of Yale College, 1838-42, v. i, p. 15.

Taste of Youth; and also to instruct them in Geography, History, and Politics of the United States. To which are prefixed Rules Elocution and Direction for giving Expression to the Principal Passions of the Mind."

The common-school readers, one man recalls in his memoirs, "covered articulation, enunciation, pronunciation, vowels and consonants, accent, emphasis, inflection, tones and modulations, and in some books many other topics."[31] He goes on to say, "By the books in use from 1830-60 and after, the directions mentioned above for training the voice were enforced in the daily lessons."[32] In many such books there were geometric figures to illustrate the ultimate truth of the "Laws of Gesture." Wood-cuts of stolid-faced, graceless children in preposterous attitudes revealed how the "passions" might be portrayed.

We cannot pass by McGuffey's readers, probably the most famous series of texts ever published. From 1836 to 1920 over a hundred and twenty million copies were sold.[33] It is probably not an exaggeration to say that half of the school children in America between 1840 and 1900 were influenced both by the subject matter of the selections and by the advice given students in the technique of reading and public speaking. Fortunately these popular texts were more sane in their advice than were some others. And while McGuffey's way of going about it seems strange, yet there is not the accumulation of absurd advice that can be found in some readers.

Turning back to the typical text of the time, we could fill page after page with humorous dictums found both in common-school readers and in systems of elocution for older students. For example, "A few things that tend to improve the quality of the voice for any special occasion, are figs, apples, soft-boiled eggs, oysters raw—or if cooked, without milk or butter—stale bread, crackers, or similar diet. . . . Plain sugar clears the voice.[34]

[31] W. A. MOWRY, *Recollections of a New England Educator*, Silver, Burdett and Co., 1908, p. 27.

[32] *Ibid.*, p. 28.

[33] MARK SULLIVAN, *Our Times*, Charles Scribner's Sons, 1927, v. ii, p. 20. Sullivan has an extensive and fascinating discussion of McGuffey and his readers.

[34] FROBISHER, *Voice and Action*, S. C. Griggs and Co., Chicago, 1867, p. 49.

Visualize the following directions for making an approach,

> When you come upon the stage in order to deliver an oration, the first thing to be done is, to make your obeisance by a low and graceful bow, which when made, the moment after the words, Respectable Audience, are pronounced, the right hand must be extended with the palm open about two feet from the right hip, gently moving, while the eyes must be constantly moving from the right to the front, until you come near the last emphatical word before the full stop, at which time, your hand must be gently raised, and at the moment of pronouncing that last emphatical word, the hand must drop. Then after pause—while you can count six, begin to address the left hand of the audience, using the left hand as you did the right, while your eyes are moving gracefully from the left hand of the audience to the front, and let your last emphatical word be always pronounced with your eyes towards the front of the audience.[35]

Such grade-school training in reading and speaking continued until long after the Civil War, being dropped, significantly enough, along with the transition from the Congress of Webster and Clay to the custom of doing business largely in committees. So it is clear that the elementary schools, as well as many books not used in educational institutions, encouraged artificiality and formalism, while in the colleges theories of a directly opposite nature were current. When any art attracts wide interest it overflows its banks and sweeps along a sediment of charlatanism. The very fact that orators were so influential made the public respond easily to over-enthusiastic promises and rigorous rules whose authors carried the prestige of the printed page.

Since formalistic teachings of these elementary texts existed side by side with the solid teaching of the colleges there was opportunity for choice. It is not unreasonable to believe that while there may have been an occasional overlapping of the two, yet young men such as Webster and McKinley with their undoubted superiority of common sense, would choose the sensible portions and ignore the exacting, formalistic rules of the elementary readers.

The new reading as taken up in the lower schools had little flavor of the platform. Oral reading came to be merely a pro-

[35] THOMAS E. BIRCH, *The Virginian Orator*, William Gibbes Hunt, Lexington, Kentucky, 1823, p. xiii.

nouncement of words and was exacted of the student only as evidence of his ability to master the mechanics of reading. This culminated in the great emphasis on silent reading in the public schools of a few years ago.

Even though there were no college classes in rhetoric and oratory during the hundred years before 1870, yet they were confessedly taught by speakers, rather than by professional teachers of speaking. In the early years of Brown University there was a time when three out of the six professors helped with the instruction of rhetoric.[36] The famous President Wayland, himself a splendid preacher, taught rhetoric in that institution.

Since most colleges provided no instructor whose whole interest and training lay in public speaking there was opportunity for the development of a most unusual feature of education—the itinerant "professor" of public speaking.[37] Such a "professor" would swoop down upon an institution, armed with a handful of recommendations of his good work elsewhere, which he duly submitted to the President and thus gained permission to work among the students. He made his way among the college community with that imposing front and confidence which a well-travelled man can easily assume in a strange community. Perhaps he even delivered a lecture to display his wares, and then announced a course of lessons in oratory, lasting, say from six to twelve weeks, or even a semester. He collected his tuition directly from the students. After he had developed his young men into finished orators he moved on to another institution and repeated the process. The work was so much appreciated that certain "professors" repeated their visits to the same colleges each year. Some of these itinerant teachers were probably charlatans, but others were true pioneers without whose devoted efforts the modern, extensive departments could not have been built. Bryan is the only one of the many noted speakers who were willing later to express appreciation for such instruction.[38] The venerable Professor Trueblood of Michigan began as an itinerant. He was so much liked by the students and administration in his yearly visits to the University

[36] See the yearly catalogue for 1830, p. 22.

[37] THOMAS C. TRUEBLOOD, "A Chapter on the Organization of College Courses in Public Speaking," in this journal (1926) 12:1.

[38] *Ibid.*, p. 4.

of Michigan that his permanent services were sought by that institution. His efforts there are well known to the profession.

Nominally the elective system of studies began in Harvard about 1820, but there was little practical change even there till after the Civil War. Following 1870 there was a decline in the teaching of rhetoric, which was completed in most institutions by 1890 and in practically all by 1900. This is manifested in the catalogues by the dropping of the rhetorics that emphasized public speaking, such as Blair, Campbell, Whately, and taking up Hill, Genung and other rhetorics which deal only with written composition. Another manifestation of decline was the dropping of the required Wednesday afternoon forensics, and eliminating the requirement that each student should give one or more orations sometime during the year.

The competition for prizes within colleges developed into intercollegiate proportions in 1873 with the establishment of the first intercollegiate oratorical contest. Debating between colleges was inaugurated in 1892 and spread rapidly to all institutions of higher learning.[39]

We have observed a slackening of interest in public speaking throughout the colleges beginning in about 1870; it was dropped as a requirement by nearly all institutions about 1890. After a somewhat dormant period public speaking emerged as a distinct curricular subject with special instructors and credit given toward graduation. In some institutions, however, the old order carried continuously into the new, as at the University of Vermont which still (1928) requires Juniors to take Argumentation, a direct evolution from the old Wednesday afternoon disputations. At the University of Alabama they were ultra-conservative in dropping "Elocution" (1903) and then they immediately established a separate and required course in public speaking. (This, of course, does not mean that there was a distinct break at that particular year.) The compulsory features of the new course gradually dropped away till 1912, when it was in every way elective. By that time the lines of a modern department were fairly well established. This may be contrasted to Harvard, which quickly

[39] *Ibid.*, p. 5.

dropped all the required speaking in the seventies and has never put anything of significance in its place.[40]

Public speaking, as an elective subject with full academic credit, has been developing during the past twenty-five or thirty years along lines familiar to the readers of this article. The most significant developments being expansion by the addition of dramatics and interpretation—and, very recently, speech correction and phonetics. This brings us well down into the memory of even the youngest in the profession.

AN HISTORIOMETRIC STUDY OF THE EARLY TRAITS OF GREAT ORATORS

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WHAT are the traits peculiar to youths destined to become great as orators? Can genius for future greatness in speaking be detected in the school years? Is there a typical youthful genius that foreshadows eminence in this activity? Wherein does he differ in characteristics from boys who later turn out to be average men; or, from boys who later become distinguished as writers, musicians, religious leaders, philosophers or soldiers? What degree of mental endowment has he? Aside from "brightness," what other traits of character mark the young men who is to become eminent as a speaker before the court, in the legislature, or in the pulpit?

The attempt herein partially to answer these questions is made by the application of present-day mental-test standards to historical and biographical data revealing the behavior and performance during youth of certain great speakers of modern times. Material for the study is made available in a recent comprehensive publication of Stanford University entitled, "The Early Mental Traits of Three Hundred Geniuses," by Catherine Morris Cox, edited by Louis Terman.[1] Historical and biographical data

[40] See the yearly catalogues for curricular changes.

[1] In volume II of *Genetic Studies*, Stanford University Press, Stanford, California, 1926, 812 pp.

concerning the childhood, and young manhood of the three hundred geniuses were analyzed by psychologists familiar with age norm standards, and the probable Intelligence Quotient of each genius was estimated. From the same data, ratings on the sixty-seven traits of character distinguishing eminent men are given for certain groups of geniuses selected according to the field in which the fame was attained. Of the three hundred geniuses studied, thirty of them are considered as great orators. It is with a portion of the material pertaining to these thirty speakers that this paper deals.

The three hundred geniuses were selected from the upper five hundred of Cattells[2] one thousand most eminent men of history as measured by the relative amount of space allotted them in biographical dictionaries.[3] Of these five hundred all were omitted from the list who were born before 1450; also, those whose eminence was the result of fortuitous circumstance, or who were born into aristocracy or the nobility; and, all for whom there was not adequate record available upon which reliable ratings of mental ability could be based. The remaining three hundred names include only persons of a high degree of eminence gained by achievement, whose early mental ability may be estimated.[4] Of these, thirty are sufficiently known as orators to be given biographical sketches in the ten-volume set of "The Worlds Best Orations," edited by David J. Brewer.[5]

For each of the three hundred an individual case history was prepared from data in fifteen hundred sources, such as different histories, biographical dictionaries, letters and other works. The case histories take up more than eighty-five hundred pages of typewritten sheets, or over twenty-eight pages on the average for each subject. The following illustrates the material that the historical documents present concerning the mental development of

[2] CATTELL, J. MCKEEN, "A Statistical Study of Eminent Men," *Popular Science Monthly*, February, 1903, pp. 359-377.

[3] No name was used unless it appeared in two or more of the following: *Encyclopedia Britannica*, Lippincott's *Biographical Dictionary*, Rose's *Biographical Dictionary*, *Le Dictionnaire de Biographie Généale*, Beaujean's *Dictionnaire Biographique* and Brockhaus' *Conversationslexikon*.

[4] *Genetic Studies*, II, 32.

[5] Published by F. B. Kaiser, Chicago, 1899.

persons up to the age of twenty-six, which was the extent of this study:[6] (1) the earliest period of instruction, (2) the nature of the earliest learning, (3) the first reading, (4) the earliest production, (5) the first mathematical performance, (6) typical precocious activities, (7) unusually intelligent applications of knowledge, (8) the recognition of similarities or differences, (9) the amount and the character of the reading, (10) the character of various interests, (11) school standing and progress, (12) early maturity of attitude and judgment, (13) the tendency to discriminate, to generalize or to theorize, (14) family standing, ancestry and inheritance.

With the case histories of each of the three hundred subjects assembled, each was rated on the evidence of behavior and performance: (1) in childhood and early youth, to the age of sixteen years, (designated as AI IQ); and (2) in the first period of young manhood, to the age of twenty-six, (designated as AII IQ). The ratings were made on the standards and norms established by mental tests expressed in the terms of IQ (intelligence quotient), which is the ratio of mental age to chronological age.[7] Six raters, experts in every kind of intelligence test and age norm standard, gave independent estimates of the traits of each of the geniuses.[8] After correcting the ratings for reliability of agreement of each rater with himself under different conditions and also for the probable error of the quality and the quantity of the data utilized,[9] the estimated IQ's were arrived at.

[6] *Genetic Studies*, II, 39, 41.

[7] An IQ of 100 represents the average mental age of unselected individuals of a given age.

[8] The six raters were: Dr. Lewis M. Terman, Professor of Psychology, Stanford University; Dr. M. A. Merrill, Assistant Professor of Psychology, Stanford, who has had extensive experience with the feebleminded; Lulu M. Steadman, Director of Opportunity Class for Gifted Children, Southern Branch, University of California; Dr. Florence L. Goodnough, assistant to Dr. Terman in gifted children research at Stanford; Dr. Kate Gordon, Associate Professor of Psychology, Southern Branch, University of California; and Dr. Katherine M. Cox, author of volume II, *Genetic Studies*.

[9] The statistical methods for obtaining reliability of the raters and the data upon which the ratings are based are described in chapters IV and V of *Genetic Studies*. There is adequate cause to believe that the findings are reasonably correct.

The following table (p. 506) gives the intelligence quotients of the thirty orators arranged in the order of intelligence with the highest IQ AI first, second highest, second, etc. The table also gives other information of interest.

A grouping of the three hundred geniuses according to the field of later achievement reveals the following ranking of intelligence, beginning with the group that is highest:[11] (1) philosophers, (2) scientists and writers, (3) orators, statesmen and religious leaders, (4) musicians and artists, (5) soldiers.

Aside from the fact that these young orators were much brighter then the ordinary unselected individuals, (IQ 100), it will be noticed that there is no relation whatever between intelligence and eminence. While our most famous Lincoln and Washington are comparatively low in IQ, the less eminent Macaulay and John Quincy Adams are very high. Presence of other traits probably as important as intelligence accounts for the difference. Some of these traits will now be taken up.

Data from the case histories also supply information as to the traits other than intelligence or "brightness" which characterized the youth of a typical group of the greatest orators. Although no study was made directly of orators as such, the information is to be obtained from the group analyzed as statesmen, every one of whom was a great orator or at least a fine speaker. The statesmen-orators given this special study were: Burke, Brougham, Canning, Cobden, C. J. Fox, Jefferson, Lincoln, Peel, Pitt (the younger) and Webster. A list of sixty-seven traits was compiled from Webb's "Traits."[12] Each subject was rated on a seven-point scale as to the degree of his possession or the lack of possession of each quality in comparison with ordinary youths in general. The ten orator-statesmen were found to have the following outstanding traits of character as youths:[13] They have a very conspicuous degree of—

(1) Quiet perseverance; ability to work with distant objects in view; tendency not to abandon tasks in the face of obstacles;

[10] From tables beginning p. 61, *Genetic Studies*.

[11] Adapted from tables beginning p. 61, *Genetic Studies*.

[12] WEBB, E., "Character and Intelligence," *British Journal of Psychology*, Monograph Supplement, Cambridge University Press, 1915, v. I, No. III.

[13] Adapted from *Genetic Studies*, pp. 210, 211.

AVERAGE CORRECTED INTELLIGENCE QUOTIENTS FOR THIRTY GREAT ORATORS[10]

NAMES	DATES	NATIONALITY	EMINENCE ATTAINED AS	FATHER'S OCCUPATION	AI IQ	AII IQ
T. B. Macaulay	1800-1859	English	Writer	Business man	185	175
G. H. V. de Mirabeau	1749-1791	French	Revolutionary statesman	Writer, nobleman	180	185
Jacques Bossuet	1627-1704	French	Religious leader	Lawyer	175	180
Pitt, the younger	1759-1806	English	Statesman	Statesman	170	190
Henry Brougham	1778-1868	English	Statesman	Attorney	170	180
John Q. Adams	1767-1848	American	Statesman	Statesman Pres. U. S.	170	175
Philip Melanchthon	1487-1560	German	Religious leader	Armorer	170	190
Robert Peel	1788-1850	English	Statesman	Manufacturer and M. P.	170	180
Frances Bacon	1561-1626	English	Scientist, statesman	Statesman	165	180
M. M. I. de Robespierre	1758-1794	French	Revolutionary statesman	Lawyer	160	170
Benjamin Disraeli	1804-1881	English	Statesman	Writer	160	165
Daniel Webster	1752-1852	American	Statesman	Farmer (owner)	160	165
Ulrich Zwingli	1484-1531	Swiss	Religious leader	Farmer (owner)	160	165
Guiseppe Mazzini	1805-1872	Italian	Statesman	Farmer, fisherman	160	165
Benjamin Franklin	1706-1790	American	Statesman	Tradesman	160	160
Georges Q. Danton	1759-1794	French	Revolutionary statesman	Lawyer	160	155
Giralamo Savonarola	1452-1498	Italian	Religious leader	Courtier	160	155
George Canning	1770-1827	English	Statesman	Lawyer	155	165
Daniel O'Connell	1775-1847	Irish	Revolutionary statesman	Gentleman	155	155
Edmund Burke	1729?-1797	English	Statesman	Lawyer	150	165
Wm. Pitt, the elder	1708-1788	English	Statesman	Business, politics	150	155
Charles J. Fox	1749-1806	English	Statesman	Statesman	150	165
Richard B. Sheridan	1751-1816	Irish	Writer	Actor, theatre man	150	165
Louis A. Thiers	1797-1877	French	Statesman	Workman	150	160
John Wesley	1703-1791	English	Religious leader	Clergyman	150	160
John Adams	1735-1826	American	Statesman	Farmer (owner)	150	155
William Wilberforce	1759-1833	English	Statesman	Merchant	150	155
Abraham Lincoln	1809-1865	American	Statesman	Farmer	145	150
[illegible]artin Luther	1483-1546	German	Religious leader	Peasant, miner	145	170
[illegible]t Walpole	1676-1745	English	Statesman	Gentleman and M. P.	140	155
[illegible] Bright	1811-1889	English	Statesman	Weaver, mill-owner	140	150
George Washington	1732-1799	American	Soldier, statesman	Farmer (owner)	130	140

tendency not to abandon tasks from mere changeability; strength of will and determination.

(2) Intensity of influence upon special intimates.

(3) Self-confidence and belief in own powers.

(4) Desire to excel at performances, whether work, play or otherwise.

(5) Soundness of common sense.

(6) Dependence of action and thought upon reason.

(7) Amount of mental work bestowed on usual studies.

Besides the foregoing traits, the young orators exceed the eminent scientists, artists, soldiers, philosophers, writers, religious leaders and all other groups in the following traits included in the "characteristics of eminence:"

(1) Trustworthiness.

(2) Conscientiousness.

(3) Wideness of influence.

(4) Desire to be leaders.

(5) Tendency to rate general abilities, and (6) special talents correctly.

(7) Quickness, and (8) profoundness of apprehension.

(9) Strength of memory.

(10) Strength or force of character.

(11) Balance; no specially uneven development.

Only one clearly negative trait appears in this group and that is a marked tendency to enjoyment of the "limelight" and applause. The soldier-statesmen resemble the orators in this respect, while the musicians and artists distinctly exceed all groups in the same trait.

In persistence of motive the young orators are exceeded only by the religious leaders. In the intellectual traits, several of which are mentioned above, they are exceeded by the writers, scientists and philosophers.

In balance, the orator-statesmen rate higher than any other group of geniuses.

It was found that, in general, all types of young genius were characterized by two factors of personality, persistence of motive, and general intelligence.[14]

[14] *Genetic Studies*, p. 186.

The appearance in the above groups of most eminent individuals who, according to the record of their childhood, possessed intelligence somewhat below the highest order is explained by this conclusion: "high, but not the highest intelligence, combined with the greatest degree of persistence, will achieve greater eminence than the highest degree of intelligence with somewhat less persistence."[15]

Perhaps the reason that not more than thirty-two orators are found among the three hundred most eminent men is accounted for partially by the fact that oratory all too frequently leaves no written record of itself, or tangible evidence of its effect, and for that reason is less likely to be given its rightful credit by scholars and critics of history.

The most significant fact of the study for teachers of speech is that genius for speaking often manifests itself early in youth by behavior that deviated in certain ways from that of average individuals. Further, these deviations take the form of definite intellectual and emotional attitudes and habits which distinguish the individual from other types of ability. And in the case of the geniuses herein studied the deviation was so pronounced that the record of its appearance was preserved in documentary form.

THE NATURE OF THE GLOTTAL CLOSURE FOR PHONATION

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University of Wisconsin

IN connection with an X-ray investigation as to the nature of hysterical aphonia, some rather interesting pictures were secured that may have a bearing on the general question as to what adjustments are made by the larynx in phonation. A series of some 50 X-ray pictures were taken, the rays penetrating the throat laterally at right angles to the median plane of the body, some of these pictures taken with the throat in position for phonation of the sound [ə] as in *about*, and some of them with the throat set for quiet respiration. From these pictures it seems quite clear

[15] *Genetic Studies*, p. 187.

that the difference between the laryngeal adjustment for phonation and the laryngeal adjustment for respiration is the difference partly (perhaps largely) in the relationship between the arytenoid cartilages and epiglottis. The arytenoids are mounted laterally and superiorly upon the articular facets of the posterior plate of the cricoid cartilage, one on each side of the median line. They are so mounted that their rotation brings the vocal bands together, if the left arytenoid is rotated clockwise and the right rotated counterclockwise. This rotation is evidently accomplished partly by muscle fibres connecting the arytenoids with the epiglottis, for, as the arytenoids rotate, they appear to move toward the epiglottis, and the epiglottis is clearly drawn downward and backward toward them. See X-ray picture Fig. 9. (This is an X-ray negative, i.e., dense structures show themselves by areas of lighter tone.) In comparing this picture with Figures 7 and 8 it should be observed that in Fig. 9 there is a distinct space posterior to the arytenoids, between them and the laryngeal pharynx. The shadow cast by the arytenoids is, of course, largely the shadow cast by the transverse muscle fibres attached to them, which, being photographed through their length, offer considerable resistance to the X-ray, in addition to the combined resistance of the two cartilages themselves. This relatively heavy shadow is seen to be placed farther forward in phonation than in respiration. In addition to that we notice that the opening between the arytenoid and epiglottis has been reduced in phonation. This difference was shown in every comparison that was made in the whole series of pictures. In the consideration of the significance of this arytenoid movement, one needs to observe the shape of these arytenoids and the attachment of fibres connecting the arytenoids with other structures. With a relatively fresh specimen of human larynx, opened by a vertical incision along the median line posteriorly, it is possible to engage the arytenoid cartilage, while still in place, between the thumb and finger, and thus to rotate it. It will be observed that the point of attachment on the arytenoid of the fibres connecting the arytenoid cartilage with the thyroid cartilage, is a very sharp one. It appears sharp even through the tough membranous integument lining the larynx at this point. The function of these fibres may be illustrated by the rope which serves as a ridge for a tent suspended between two trees. The sides of the

tent are made fast, and the rope, connecting points of suitable elevation on the two trees, is drawn taut. A sharp corner or ridge results. If, however, instead of having a single rope, we substitute many ropes tied at one end (the thyroid end) to a single point, but at the other (the arytenoid end) each tied to a different branch, all branches being about the same distance from the ground, the ridge is not now sharp but more nearly rounded. Considering the sharpness of the process upon the arytenoid, to which these tensing fibres are attached, I infer that the former tent, having a single rope, is the better analogy. If fibres attached over a relatively broad area on the arytenoid all served to lift out the vocal fold, why has this very sharp process been developed? The sharpness of the edge of the vocal fold most probably depends upon the sharpness of this process. (See Fig. 1).

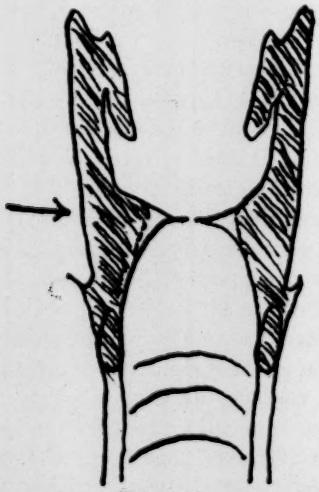

FIGURE 1

Semi-schematic coronal section of the larynx, showing the probable shape of the bands (their position is indicated by the arrow) during phonation. The shaded portions are as we find them in the cadaver. The unshaded and pointed portions show the lining as drawn inward by the rotating of the arytenoids.

In opposition to this statement about the probable thinness and sharpness of the phonating vocal folds, stands the statement of Dr. Wolfgang Metzger in the February number of this journal (see article, "How do the Vocal Cords Vibrate?", Vol. XIV, No.

1, p. 29). The profound implication of the shape of the bands in the interpretation of their function in voice is very ably emphasized by Dr. Metzger. He states that the nature of the vibration depends directly upon the shape of the *rima glottidis*. If it be round and blunt, then, the vibrations produced are probably in synchronous phase, if it be thin and sharp, then the vibrations are probably alternate in phase. We have between us then a very real issue; for the settlement of the entire controversy depends upon the settlement of this question of fact.

The problem is no easy one to settle. True, the bands appear, under laryngoscopic examination, to be thin and attenuated edges of the fold in the lining of the larynx; but the point of view from which the inspection is made causes many investigators to feel that this *appearance* is to be taken with some reservation. Dr. Metzger has attempted an heroic and seemingly impossible experiment,

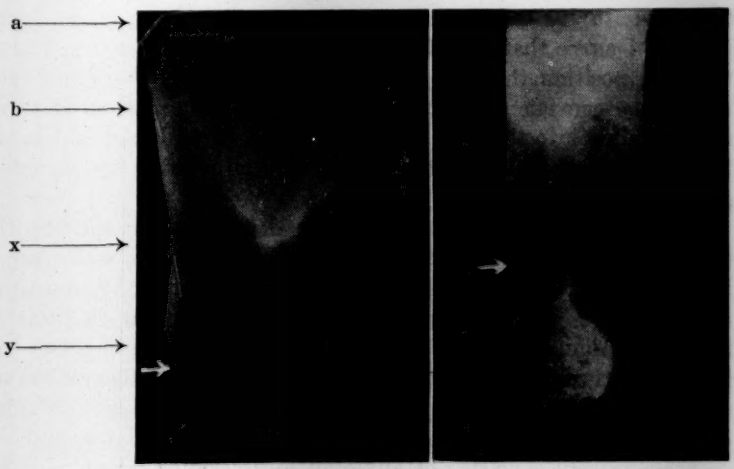

FIGURE 2

The original reproduction of the Metzger X-ray picture. The arrows at the side of the picture point to the various landmarks that I have used as points of measurement as described in this article. Arrow (a) points to the tip of the epiglottis. Arrow (b) points to the lower border of the hyoid bone. Arrow (x) indicates where the glottis is probably situated. Arrow (y) points to the upper border of what Dr. Metzger claims to be the *rima glottidis*. It was from this point that I took measurements to points (a) and (b). As this picture appeared in the original article by Dr. Metzger, it was up-side-down (I suppose, through a quite pardonable error in the process of making up the forms).

viz., to photograph the bands while in phonation. He presents as his evidence of the shape of the bands an X-ray picture taken with the sensitized plate inserted "into the œsophagus." The reproduction of these pictures on page 35 of the article referred to above by no means does them justice. The better of the two pictures appears at the left (See Fig. 2, p. 511). The Photographic print of this picture, which Dr. Metzger kindly furnished me, is much clearer in its outlines than the half-tone in the journal. He informed me that this picture is of his own larynx.

It is obvious that Dr. Metzger thought it necessary to put his plate "into the œsophagus" in order to photograph the larynx. In the discussion of the pharynx found in Gray's anatomy in the chapter on "Organs of Digestion" I read that "the laryngeal part of the pharynx is that division which lies behind the larynx; it is wide above where it is continuous with the oral portion, while below, *at the lower border of the cricoid cartilage, it becomes continuous with the œsophagus.*" Inasmuch, therefore, as Dr. Metzger and I agree that his picture is a picture of the larynx, I must take the position that the plate *was not put into the œsophagus,* and, to be consistent, he must admit that, if he attempted to insert the slide into the oesophagus, he failed in so doing, and in the failure was lucky enough to capture the picture that he set out to get.

The interpretation of any X-ray depends upon the identification of landmarks. If the shadow marked by his white arrow is to be interpreted as the glottis it must be identified by something else in the environment about whose interpretation there is no reasonable doubt. In this picture we see clearly the shadows cast by the epiglottis and the hyoid bone. They reveal themselves not only by their characteristic shapes, but by appearing in shadow outline superposed upon each other in the correct relationship. It is, then, merely a matter of anatomy to determine whether or not the shadows he labels the vocal folds were actually cast by the vocal folds.

I have before me Gray's Anatomy open at the chapter on "Organs of Voice and Respiration." The first structure discussed in this chapter is the larynx, and one of the items about the larynx is its size: average vertical diameter 44 mm. and 36 mm. in men and women respectively, transverse diameter 43 mm. and 41 mm.

Assuming then, that Dr. Metzger's larynx is of average size, we infer that he has not been able to register on this plate all of the larynx. The lateral structures of the thyroid are probably not shown, for the cut itself is but 41 mm. in width, and the reproduction is the exact size of the original X-ray negative.

Gray gives four "life-size" pictures of the larynx in the chapter referred to. In each of these pictures the vocal bands are

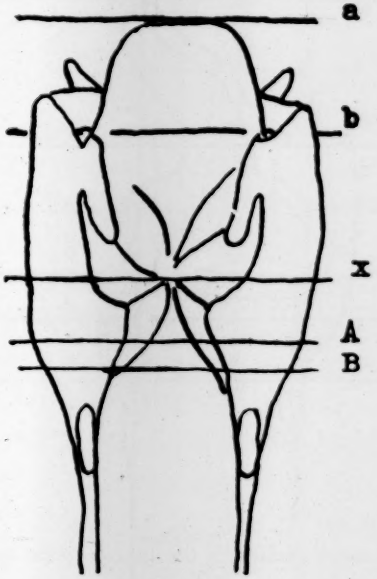

FIGURE 3
Coronal section of larynx, rear view of front half. Traced from an illustration in Gray's Anatomy, the chapter on The Organs of Voice and Respiration.

shown or their position can be accurately determined from other structures. That he intended them for life-size pictures can be determined by comparing their measurements with those given in his table of average measurements. These pictures, therefore, represent the data accumulated in extensive research with many larynges. I have traced the outlines of these drawings and show them as figures 3, 4, 5, and 6. These tracings are marked with transverse lines. In every case (a) represents the level of the tip of the epiglottis; line (b) represents the level of the lower

border of the hyoid bone. Those same levels were determined on the Metzger X-ray positive and the distances were measurd from these points to the shadows claimed by Dr. Metzger to be the vocal bands, to-wit, 46 mm. from the tip of the epiglottis to these shadows; and 34 mm. from the hyoid bone to the shadows. On each of my tracings from Gray line A is drawn, accordingly, 46 mm.

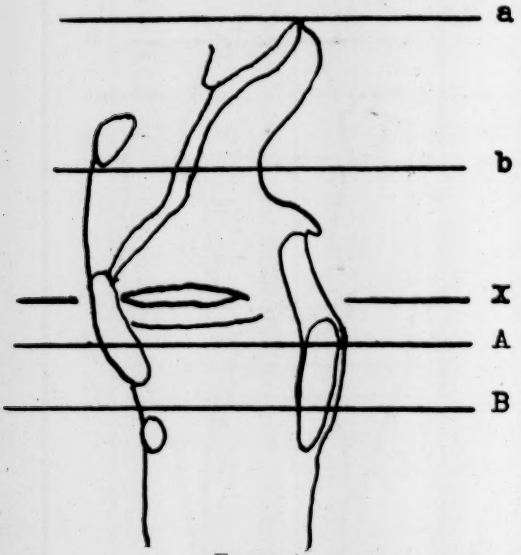

FIGURE 4
Sagittal section of the larynx, right half

from line (a), and line B is 34 mm. from line (b). Let us, therefore, examine our tracings and note where these two lines A and B fall.

See Figure 3. Lines A and B fall very close together, about half way between the glottis and the lateral positions of the cricoid. When it is remembered that the cricoid encompasses considerable vertical distance on the posterior larynx and that the quadrate portion extends much above the level of the arch of the cricoid, it is obvious that these lines A and B must fall well within the level of the cricoid.

See Figure 4. Here both A and B pass through the cricoid cartilage.

See Figure 5. This figure was traced from a drawing that

showed no epiglottis, hence only line B could be drawn. This line passes through the level of the cricothyroid in front, which is about level with the lower part of the quadrate portion of the cricoid in the rear. A glance at Figure 4 will show that line B in Figure 5 is slightly lower than line B in Figure 4, and therefore low on the cricoid.

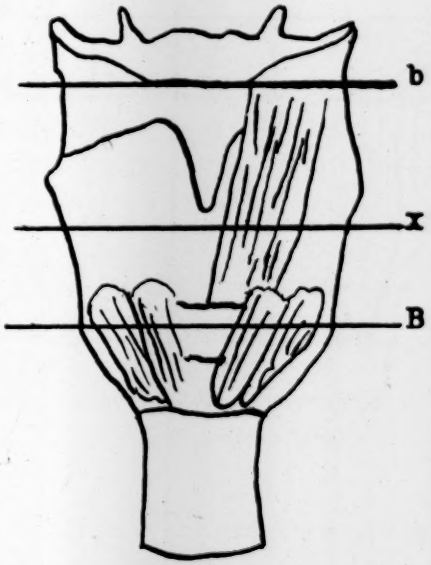

FIGURE 5
Front view, outside

See Figure 6. On this chart lines A and B exactly coincide and pass through the cricoid, approximately bisecting horizontically its quadrate portion.

To summarize these measurements. If you lay off Dr. Metzger's larynx on lifesize drawings, what he claims to be the vocal folds appear in every case to lie in the region of the cricoid cartilage, 15 mm. below the glottis.

The obvious shortcoming of Dr. Metzger's technic is the lack of identification of the structures studied, the vocal folds. No markers were used to identify them clearly. In checking his research I succeeded in marking the bands unmistakably so that ac-

curate comparisons might be made. I was afforded the assistance and confirmation of our results in this matter by Dr. J. Newton Sisk, roentgenologist, and Dr. R. A. Barlow, laryngologist, both of the Jackson Clinic, Madison, Wisconsin.

Each subject was seated with the head held erect and faced directly forward at right angles to the X-ray. The plate was about

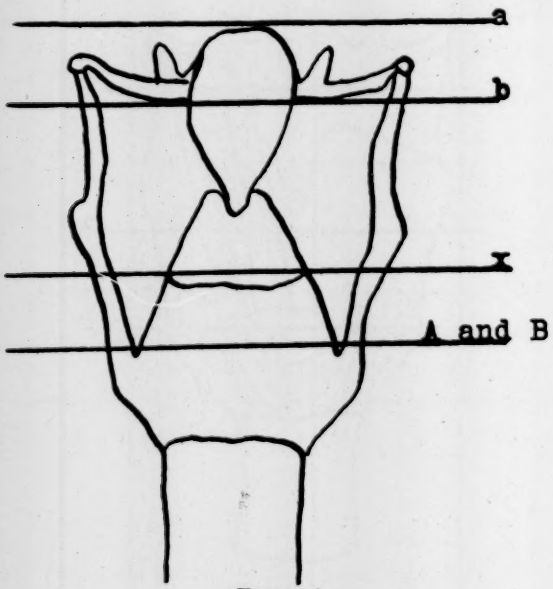

FIGURE 6
Rear view, outside

12 inches from the laryngeal field under investigation. Because of radiation of the rays from the target of the tube the negative thus secured was enlarged; the shadows were larger than the structures casting them. In preparation of the pictures shown in figures 7, 8, and 9, the original negatives were reduced to what was estimated to be life-size. (These pictures are X-ray negativs, i. e., the heavier shadows show themselves by relatively light areas. Dr. Metzger's picture is a positive. His X-ray needed no correction for size as the plate was immediately behind the structure studied.)

For a further explanation of the technic see figures 7 and 8. A preparation of barium sulphate and glucose syrup was made. The

vocal folds were wiped dry with an applicator and a deposit of the barium was smeared upon them. The subject was immediately photographed, being cautioned in the mean time not to swallow, cough, phonate, or to do anything else likely to displace the barium. Barium, being opaque to X-ray, revealed itself in the negative, and thus showed up the position of the vocal folds. In these pictures the accuracy of the reduction for size may be checked. It will be

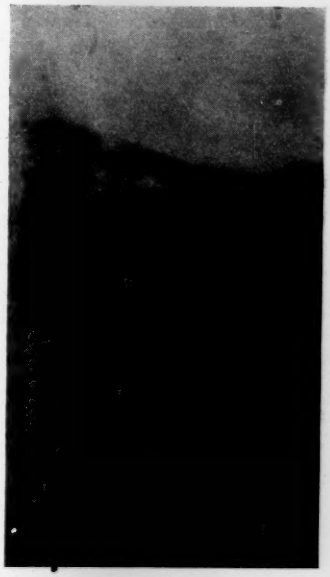

FIGURE 7

X-ray negative of a woman's larynx, showing the region of the glottis marked by the deposit of the glucose-barium preparation (indicated by the arrow). The preparation, like any corn syrup, was ropy; hence, in withdrawing the applicator, after smearing the bands, the operator left a string of the preparation hanging from the tip of the epiglottis to the anterior end of the deposit, thus doubly identifying the structures studied. The anterior body of the hyoid is indicated by the X.

found by laying off the distance from the vocal fold to the hyoid bone that these pictures are slightly larger than those shown in Gray. In spite of this enlargement, however, the bands appear approximately 9 mm. above where Dr. Metzger has located them in the interpretation of his picture.

Figure 9 shows another method of identification of the position

of the glottis. Here again we are forced to conclude that the glottis is much higher in the larynx than the structures that Dr. Metzger identified as the vocal folds. In figures 7, 8, and 9, the dotted line represents the level of Dr. Metzger's "glottis." In every case the upper end of the œsophagus is clearly below this line.

All these comparative measurements are made on the assumption that Dr. Metzger's larynx is of normal size. Gray gives the

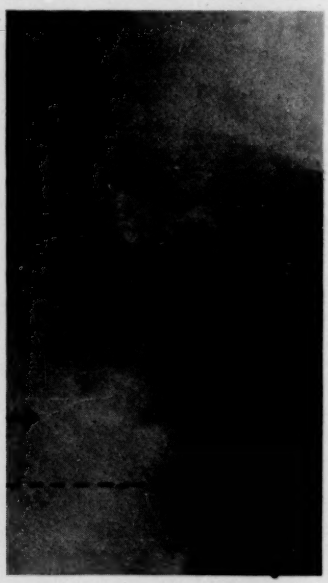

FIGURE 8

A man's larynx with a barium deposit. In this picture the string of syrup is shown adhering to the wall of the epiglottis for about half its length, falling at that point directly to the anterior end of the deposit. The position of the glottis is indicated by the arrow. The position of the hyoid bone is shown by the X.

average length of the larynx of the adult male as 44 mm. According to Dr. Metzger's interrpetation of his picture his larynx is 51 mm., merely from the tip of the epiglottis to the base of the glottal folds, making his enire larynx almost twice as long as the average. Why should his larynx be twice as long as the average?

What he calls the glottis is, therefore, too low to be properly so designated. It seems quite clear to me that Dr. Metzger made a

serious error in X-ray interpretation, an error all the more serious when we realize that he bases his entire pyramid of reasoning upon it.

What then are the dark shadows that he has labeled the glottis? In every picture and diagram analyzed above the measurements would point to the cricoid cartilage as the body casting the shadow.

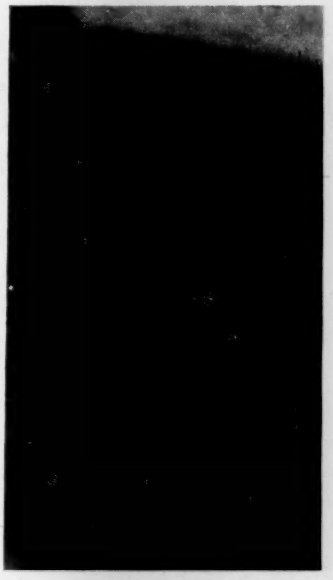

FIGURE 9

A man's larynx, in phonation at the pitch of his own natural speaking voice. In this picture the position of the glotttis may be learned from the lead marker (shown at the right on the picture) that was glued to the skin with its tip at the tip of the Adam's apple. In this picture measurements may be taken not only from the glottis to the hyoid bone, but from the glottis to the tip of the epiglottis (indicated by the circle) as well. Both of these measurements compared with the measurements taken from Gray's pictures indicate that, if anything, this picture is slightly enlarged. The lay reader should not be confused by the silhouette of the collar button, marked C. The dotted line, the level of Dr. Metzger's glottis, is at about the level of the superior end of the œsophagus.

Why should the cricoid body show at the midline the vertical slit that misled the investigator? In answering that question we should remember that an X-ray photograph is but a shadow pic-

ture. It shows only the density caused by the accumulation of tissue. An X-ray picture taken through the diameter of a celluloid ring would show as though it were a bar thick on the ends and thin in the middle. If the ray were sufficiently penetrating there would apparently be a break on the midline. If, then, the ring is slightly tipped, as is the cricoid, so that rays that strike on the midline pass through only one thickness, then the break is all the more apparent. See figure 10. Notice that rays passing through the sides strike 12 to 18 times as much tissue as those striking on the midline. Add to these conditions the accumulation of muscle tissue on the posterior and anterior surfaces of the cricoid, muscles which approach the midline but do not cross it or cover it, and you have still an-

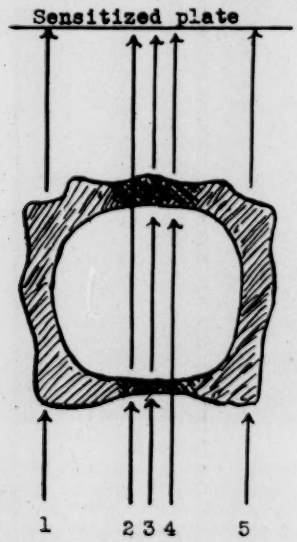

FIGURE 10

A cross-section of the cricoid cartilage, schematically representing Dr. Metzger's X-rays penetrating the tissues from front to back, showing why the cricoid should appear to be slit. Because of the tilting of the ring, it is only at the sides where all of the rays that strike the anterior surface must pass through to the posterior surface before emerging to strike the plate. Rays 1 and 5 pass through the entire antero-posterior dimension of the cricoid and suffer considerable absorption in the passage. Ray 2 strikes only the anterior portion and easily penetrates the cartilage. Ray 3 passes through two cartilaginous layers, but penetrates easily because it strikes each of them at a right angle. Ray 4 strikes only the anterior portion of the cricoid. The doubly shaded areas indicate where the rays penetrate the tissues with relatively little resistance.

other cause for the appearance of a slit. See for example, figure 11, a picture of the posterior musculature of the cricoid.

This darkened area in question in the Metzger X-ray shows a width of about 27 mm. Significantly, the cricoid is normally between 27 to 30 mm. broad, if we may judge from Gray's life-size specimens.

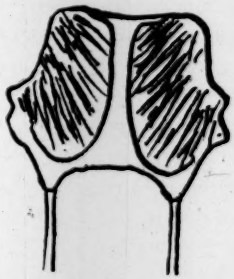

FIGURE 11
A cut showing the posterior musculature on the cricoid cartilage. Compare the general shape of the opening between these muscles with Dr. Metzger's "glottis."

In view of these facts we are unable to accept Dr. Metzger's evidence as proof that the vocal folds in phonation present to the out-rushing air blunt and rounded lips. On the contrary, inferences drawn from the shape and function of arytenoids would indicate that the vocal lips in phonation are drawn to relatively thin flat edges, even as they appear under laryngoscopy.

In Dr. Metzger's investigation the next step was the construction of an artificial larynx in accordance with his notion, gleaned from his X-ray pictures, of the shape of the glottis. He found that these lips vibrated in synchronous phase rather than in alternate phase as I argued in the article to which he took exception (See Monographs in Speech Education, November 1926). Noticing these synchronous vibrations he then wondered what disposition he could make of the obvious double vibration of the man's larynx, as recorded from the surface of the Adam's apple and from the mouth itself, as studied by the Koenig manometric flame apparatus (which evidence he did not touch upon). This seemed to be the last stumbling block to the completion of his theory. He pointed out that "Max Giesswein found in 1925 that the 'bronchial tree,' in-

cluding the trachea up to the glottis, has a considerable resonance with, on an average, 128 d. v. as its fundamental, and 256 d. v. as its first and only overtone, and this equally for both sexes. This means that at 128 d. v., in an adult man's normal speaking range, besides the fundamental the octave must be amplified and double humps must occur, but at 256 d. v., in a woman's normal speaking range, only the fundamental is amplified and no double humps occur. This is exactly what was to be accounted for." There is no question that any resonance wave superimposed upon a fundamental will show its periodicity, or tend to show it, in the formation of "humps" on every unit wave. This method of doubling of the wave form, however, cannot produce a curve showing a prominence of the "harmonic hump" similar to the curves shown in my original experiments, unless the superimposed tone be a least two or three times the intensity of the fundamental tone. To assume that the resonance from the trachea and bronchi could be stronger than the fundamental itself is quite untenable, but unless it be *stronger* and *much stronger*, the doubling of the curves produced cannot be due to that resonance. These curves, as one can see upon examination of my original plates, are almost symmetrical in their doubling. At certain pitches the manometric flame shows so symmetrical a doubling that even under expert observation the waves seem to show unit curves of single form. It must be remembered that the mouthpiece used in this experiment was held tightly against the face so that the impulses that activaed the diaphragm in the Koenig capsule to produce this symmetrically doubled curve came directly from the mouth without the alteration of wave forms that come from the discharge of these impulses into the open air. Under those conditions the presence of two distinct impulses per wave would seem to have but one meaning, viz, that there were two releases of thoracic pressure in each wave. Only alternate vibrations of the cords could account for these two impulses. Synchronous vibration would allow of but one release of pressure for every wave.

CORRECTION OF CLEFT-PALATE SPEECH BY PHONETIC INSTRUCTION

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TEACHERS dealing with speech disorders often are confronted with the problem of retraining the speech of a child after an operation for cleft palate has been performed. Frequently, the surgeon cognizant of the importance of speech reëducation in these cases, refers them to the speech clinic when his work has been completed. Dr. Warbasse, a noted surgeon and author of *Surgical Treatment* says in the second volume of his work: "When a child has been cured of cleft palate the training of speech becomes an important matter. These children should be given systematic and persistent training in voice culture. Every sound and word in which they are defective should be practised persistently until it can be pronounced correctly. A great help is in watching the teacher's lips, tongue, and expression while making the sound. Patience and persistence under expert guidance will bring success.... It is as great a sin to neglect the speech of these children as it is to deny them the benefit of the operation."[1] Dr. G. V. I. Brown of Milwaukee also emphasizes the importance of the speech of the cleft-palate case in a recent article in the *Journal of the American Medical Association*[2] when he maintains that the success of an operation must be judged by the facility with which these children are later able to acquire speech. The operation, he states, must be completed before faulty speech habits have become established.

Excellent work, no doubt, has been done with these cases by teachers of Speech, but a resumé of text books and periodicals in our field proved of little value in gaining specific information on this special problem. It is in the hope, therefore, of offering some aid to the teacher confronted with a cleft-palate case that I present our procedure in dealing with this defect in speech.

[1] WARBASSE, JAMES: *Surgical Treatment;* Vol. II, p. 266. W. B. Saunders Co., 1918.

[2] BROWN, G. V. I.: "The Surgical Treatment of Cleft Palate"; *Journal American Medical Association;* Vol. 87, No. 17, p. 1379-84.

It is essential, of course, to know the anatomic and physiologic background before we can proceed with phonetic instruction. We must know, for instance, the degree of the cleft and type of operation in order to determine the degree of muscle impairment. If, for example, the levator and tensor palati muscles are cut from their anterior attachment with the hard palate, as is advocated by some oral surgeons, then the problem of muscle reëducation involves greater intricacies than we at first glance suppose. According to Dr. Brown, "there is inevitably more or less post-operative stiffening and scar contraction of the velum when its palatal muscle attachments are cut, which tends to shorten the soft palate and also to interfere with speech function by preventing its physiologic activity through loss of flexibility."[3] Certainly we must know if the muscle attachments have been cut before we can predict the success of velar exercises.

Few physicians today advocate the use of dental plates to take the place of a surgical operation for closure, but as recently as 1918 a text book on speech defects recommends their exclusive use.

Of the various types of operation, two are most widely used,—the mucoperiosteal and the bone-flap operations. In the first operation, a reflected flap of mucous membrane and periosteum is cut from the alveolar process and jointed with a raised flap made from the free margin on the other side of the cleft. In cutting this reflected flap the incision passes from the anterior limit of the cleft forward and outward to the cheek, thence it passes along the cheek external to the alveolar margin and then inward along the free posterior border of the palate to the uvula. The blood supply of the raised flap which is rich is so sutured with the reflected flap as to give ample blood supply to both.

In the bone-flap operation, advocated first by Dr. Brown of Milwaukee, an incision is made in the palate bone on both sides and these bones are bent inward to a median line. Thus the blood supply and the muscular attachments are unimpaired. There is no perceptible velar shortening or loss of flexibility because no muscles of the velum are cut across. Therefore, the post-operative result gives a longer, more flexible soft palate and the function of the speech mechanism may be expected to be more nearly normal.

[3] BROWN, GEORGE V. I.: "The Surgical Treatment of Cleft Palate"; *Journal American Medical Association*, Vol. 87, Number 17; p. 1381.

There is still disagreement as to the time of operation. The danger of disturbing dentition has brought some surgeons to argue for a postponement of the operation until after the second year. However, all surgeons agree that if the operation is performed before meaningful articulation of sound begins, the speech is much better. In the words of Dr. Warbasse, "unless the operation for cleft palate is done during the early weeks of life disturbed phonation will be persistent. An operation which is done after vocalization is established may correct the anatomic defect, but the defect of speech will remain."[4] From the standpoint of the phonetician this is a valuable consideration. In our clinic at the present time we have four cleft-palate cases: two were operated on before they had reached the age of one year; one was operated on in her fifth year, and one in her sixth year. The first and last cases are almost identical. The type of operation on H and J was the same. Their medical histories indicate that the same type of cleft was present. Their social histories are similar. Both H and J have satisfactory ratings in general hearing, pitch discrimination, tonal memory, general intelligence, and physical well-being. Yet the speech of H is seventy-five per cent better than that of J. H was operated upon before her sixth month of life, J before her sixth year. My first conclusion, then, is that it is important to know the anatomical and surgical background of the cleft-palate case, just as it is important to know the mental ability of the child, his physical equipment, his hearing, his social and medical histories. I would emphasize, indeed, the importance of all these factors, but I would stress, above all others, the importance of knowing the best phonetic procedure. It is with this special phase of the problem that I am now concerned.

We are now ready to launch out upon a detailed analysis of the speech difficulties. What are the phonetic characteristics of this special handicap? First of all, we are concerned with the nasal character of all sounds. The student suffering from a cleft-palate defect usually has no conception of the action of the palate. Operations, braces, orthodontial devices have resulted in the practice of articulating sounds with as little velar exercise as possible. The danger of the palate splitting open under tension has also

[4] WARBASSE, JAMES: *op. cit.*, p. 258.

militated against strenuous exercises. But where the tissues are securely sutured following a mucoperiosteal operation, or where a bone-flap operation has taken place there is no danger of a new cleft. On the other hand, exercises should lead to the strengthening of tissues and muscles rather than to their weakening. It is quite unnecessary, I presume, to mention specific palatal exercises. The yawning exercise in which the student can easily note the rising of the palate, exercises of inhalation and exhalation, first with the mouth open and nose closed, then *vice versa*,—all these exercises help the student to gain a kinaesthetic sense of palatal action. In syllable combinations, the most effective exercise seems to be ʌ ŋ g ɑ. The student begins with the vowel ʌ or ɑ, notes the rising of the palate, then the lowering of the palate in ŋ, and finally a forcible closure of the palate for g. In the same way the syllable ʌ m p ɑ may be used. We also found it advantageous to demonstrate to the student the contraction of the pharyngeal wall which also helps to constrict the opening into the naso-pharynx.

In working out these palatal exercises we noticed that with these students, there was no focible expulsion of the breath stream. Hence the vocalized breath stream receiving no definite impetus took the easier outlet through the nose. So we went back to the initiation of the breath stream, the motor of the voice instrument. The pneumographic tracings of the movement of the abdomen and chest in breathing for speech when compared with those of a normal person showed the action to be very weak and non-rhythmic. We have used a great number of exercises to gain this energy and control. The direction of the vocalized breath stream with the aid of lighted candles teaches both conservation and concentration of breath; the prolonged and interrupted vocalization of pɑ, gɑ, da, etc., teaches forcible expulsion of the breath. We found it advantageous to begin all exercises with the nose closed, the student understanding more quickly what was desired. With the older student we find it pleasant and profitable to vary the technical exercises with selections of poetry which demand forceful delivery. It is fairly easy to teach this lesson of vigorous attack to grown-ups, but with the child such additional aids as pin wheels, toy balloons, dutch windmills have been invaluable aids.

The most troublesome vowels are i: and u:, i. e., we find the

nasal quality to be most noticeable in these sounds. This is not what we would expect on first thought, since most phoneticians agree that in normal speech, i: and u: are the sounds least likely to be nasalized. But since the tongue is in its highest position for these sounds and since the greatest velar tension is necessary for the high front and back vowels, does it not seem reasonable to assume that these sounds would suffer the most in cleft-palate speech? We have found a partial success in decreasing the lingual tension. In the u: sound we also have had to teach the lip formation, since most of the cleft-palate students retract the lips instead of rounding and protruding them. eɪ and aɪ also give difficulty, particularly when they are preceded or followed by m, n, or ŋ. To sense the palatal action in *may*, for example, we found it helpful to articulate m, then g, then eɪ,—finally omitting the g. So in *time*, we worked first on *tai*, then very gradually added the nasal m. It seemed advisable to ask the student not to practise these exercises outside of the clinic until he had firmly established the habit.

The greater difficulty comes, as we would expect, with the consonants. The greatest bugbears to the cleft-palate speaker are the labial and dental sounds. With *s* and *z* we find two most frequent mistakes in articulation. If the jaw is undershot, as is very apt to be the result in a complete cleft of palate, gum, and lip, the tongue tip is placed on the lower teeth, thus producing an occluded *s*. The other type of *s* difficulty is a lateral-recessive *s*. The tongue does not shut off the breath stream between the bicuspid and canine teeth, thus producing too large a channel for the emission of air. We also find that a large part of the breath passes through the nose instead of through the mouth. Here again, in addition to teaching the correct position of the tongue, we must deal with the forcible expulsion of the breath. z does not occasion the same type of difficulty. The tongue may be in the correct position, the whole adjustment may be satisfactory when the sound is given alone, but when it occures in a word, it is practically always unvoiced. The child must be taught to keep up the vocal energy throughout the production of the sound. If the troublesome sound is placed between two vocalized sounds, as in aza, the student senses the act of continued vocalization in less time.

Lip exercises help a great deal when we work with p and b. In considering the three steps necessary to form a plosive, we find that the cleft-palate speaker omits the first and consequently the second is absent. There is not a definite closure and pressure of the lips and therefore, the explosion is totally lacking. The anatomic distortion of the lip line in cases where the cleft has been complete is rarely so severe as to make it impossible for the student to bring the upper and lower lips together tightly. The lesson of forcible diaphragmatic action to secure breath pressure must be emphasized here again. Sometimes the student effects a weak explosion, having allowed most of the breath to pass through the nose. A mirror held below the nose frequently helps the student to understand his difficulty. *p*, we find, is more easily learned than *b*. In the introduction of the sounds in speech we find that the sound in the initial and final positions is always established before the medial *p* or *b*.

The cleft-palate child substitutes for the labio-dental *f* a bilabial equivalent. The upper lip is pulled down and the lower lip is pushed out over the upper. Once we have taught the proper position of the lips for the sound we also have to teach the production of friction through pressure.

In working with t, d, and l we meet a new type of difficulty. In a complete cleft of the palate, the alveolar process is the last point to close. Oftentimes this remains open for years after operations have closed the remainder of the palate; J, for example, did not have this opening closed until two years ago, ten years after the first major operation. H had a plate inserted in this opening when the braces were placed on her teeth. H avoided touching the alveolar ridge because of the braces. J found that she could more effectively obstruct this passage into the nose by using the mid-part of the tongue. In both cases we find that t, d, and l were made with the tip of the tongue behind the lower teeth. Both have learned the new adjustments quite easily.

The chief difficulty with *t* and *d* seems to lie in the failure of the student to protrude the lips. All of the cleft-palate cases in the clinic attempt to make *t* and *d* with the lips retracted as for i:. Another difficulty is the failure to make the stop for the first elements of the sounds: t and d.

The production of the velar sounds, j, k, and g, puzzled us for some time. We finally discovered that the occlusion was being made with the back of the tongue against the pharyngeal wall. The student had to be taught the arching of the tongue and its occlusion with the palate.

In our work with cleft-palate speech we have come to feel very definitely the value of making exercises attractive. There are very few adults who will sit by the half-hour repeating meaningless syllables,—how much less can we expect it of a child. We do believe that a certain amount of drill is necessary but we believe that variety must be introduced to prevent its dulling the interest of the student. The child who is constructing a railway learns to form correctly "coal car," "choo-choo," "rails," "sand," "gravel,"—learns them, on the basis of the conditioned response, for all time, but we often doubt that the same result comes from learning these words in isolated position without association of the total idea. Similarly with the adult, we believe that the explanation of a painting by him, employing in this explanation troublesome sounds will go further toward setting the new habit than hours of endless drills on non-associated syllables and words.

In closing I want to wander further afield and mention the rôle that mental hygiene must play in dealing with the cleft-palate case. The child is the victim of an abnormality that may occasion a deep inferiority, a morose disposition, or a general mal-adjusted social being. The phonetician cannot deal effectively with speech reëducation unless he has also brought about a healthy recognition of and a real compensation for this defect on the part of the child.

Phonetics is a science which draws from psychology, anatomy, physiology, physics. It is, in all, the more fascinating because of it.

"GESTALT, BEHAVIOR, AND SPEECH"

R. M. OGDEN
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I AM moved to comment on the above-named article by Professor G. W. Gray[1] in order that the readers of this Journal may have an opportunity to consider what is implied by the author's statement that "*Gestalttheorie* seems to be nothing more than an elaboration, almost to the point of obfuscation, of [the] well-known behavioristic principle" of integration.

Professor Gray has rendered a service in pointing out the importance of this principle of integration both to *Gestalttheorie* and to Behaviorism, but he fails to realize that whereas integration is to the Behaviorist only a term employed to cover a systematic defect, "form" or "pattern" is the basis of *Gestalttheorie*. The statement that "the term 'pattern' did not await the coming of *Gestalttheorie*" is of course quite true. It is also true, as the author suspects, that *Gestalt* may "be traced back to Aristotle and Plato." The meaning of this term is given in the New English Dictionary's definition of "form" as "the essential determinant principle of a thing; that which makes anything (matter) a determinate species or kind of thing; the essential creative quality" (s. v. I. 4.). Or, says Aristotle: "I mean by form the essence or very nature of each thing" (Metaphysics 6. 7. 4.). Unless one is able to grasp this meaning, the principle of *Gestalt* remains what it is to the author of your article—mere "verbiage." But, once the idea has been grasped, it becomes apparent that the atomistic conception with which Behaviorism has been charged is not so readily overcome by the mere introduction of the term *integration*.

Failure to realize the problem which underlies integration is indicated in several of Mr. Gray's arguments. For instance, he writes: "You may take your choice between saying that 'nature tends to close the circuit,' and that 'the organism tends to act as a whole.' The former is reminiscent of the old explanation of the principle of suction: 'Nature abhors a vacuum.' It assumes a teleology that no scientist of today accepts. Nature no longer

[1] Cf. this Journal, 1928, Vol. XIV, pp. 334 f.

'tends'." (p. 338.) Neither, one may add, does the organism. In order to avoid this teleological implication, I was at pains to avoid the terms "tend" and "tendency" altogether in my book, *Psychology and Education,* from which Professor Parrish has made a number of his citations.[2] And if Professor Gray had been more familiar with writings on *Gestalt,* he would have added this further point of agreement between *Gestalttheorie* and Behaviorism; that both are opposed to teleology.

The failure to grasp the idea of "Holism," as General Smuts has named it, accounts, no doubt, for the following passage: "If the larger wholes are to be broken up into smaller wholes, each having identities quite different from those possessed by virtue of membership in the larger whole, then what is the process by which those original identities of the larger or the smaller wholes are regained through synthesis? Will not such a synthesis result in just as much of a mosaic as caused difficulty to the old Structuralism? This sort of analysis and synthesis seems to make *Gestalttheorie* even more 'atomistic' than Behaviorism itself; although as a matter of fact, Behaviorism is not in fairness to be considered 'atomistic' at all" (p. 340 f.).

One cannot both have his cake and eat it. If these "smaller wholes" have "identities quite different from those possessed by virtue of membership in the larger whole," the question arises: Are we dealing with discrete entities or are we not? If we are, then there must be some external agency—teleological, neurological, or whatever it may be—which binds them together in the larger whole; but if we are not, then the "smaller whole" is only an aspect of the larger whole—a *figure,* as it were, upon a *ground* which can also function as a figure in a still wider context. This is the crux of the matter: Do the patterns of behavior constitute a mosaic structure the parts of which are "quite different" and independent, or do they flow into one another by a functional process which both differentiates the "smaller" and at the same time assimilates them into the "larger" wholes?

I would not be so rash as to deny any merit to the atomistic-mechanistic conception which, according to Professor Gray, both Gestaltists and Behaviorists oppose, but I am of the opinion that

[2] Cf. W. M. Parrish. "Implications of *Gestalt Psychology.*" This Journal, 1928, Vol. XIV, pp. 8 f.

an analysis that seeks independent entities as its basis of operation must posit external agencies of some sort as a means of integration. In other words, the basis of an integration is either a set of units each self-contained and independent, or it is a set of features each of which is primarily a member of the whole, and only secondarily a thing for itself. Professor Gray makes light of Profressor Parrish's *reductio ad absurdum* of the best mind to the most muscular body, but he is bound to conclude that "the actual criterion of the higher processes" is "the particular type and degree of *complexity* and *integration* of behavior which is involved in the total activity" (pp. 349 f.). Yet so long as the term *integration* remains ambiguous, this statement of the case is only superficially simple.

In a later passage Professor Gray again indicates his lack of "insight." "To say," he writes with reference to the "stage-fall," "that the method is right when it 'feels' right is nonsense; stage technique is not acquired by such a rule of thumb. It is acquired, rather, by careful analysis of action, movements, and an effort to eliminate those elements that prevent, and to foster those conducive to, the greatest effectiveness. One's feelings are almost never the final criterion: as a matter of fact, the method that looks best from over the foot-lights often feels quite awkward to the actor, until he has practised long enough to incorporate the correct elements into the total habit—as *Gestalttheorie* would have it, into the configuration or pattern of behavior. It simply is not true, then, that a gesture 'will become graceful or effective when it comes to feel right.' It *is* true that when a graceful or effective gesture becomes habitual, then it feels right. It is equally true that an awkward or ineffective gesture, if habitual, may also 'feel right'" (pp. 351 f.).

I attribute this flat contradiction of an interpretation which I have given in my book *Psychology and Education* (pp. 138 f.) to lack of "insight" on his part, because neither Professor Gray nor myself is willing to be called a fool. The question again refers to integration—for I assume agreement to the extent that habits are integrated. I say that the method of forming a habit of behavior is "right when it 'feels' right." He says this is nonsense; the habit is right or wrong as the case may be, but it always feels right if it is a habit. Professor Gray is apparently willing to admit

that when an actor has "practised long enough to incorporate the correct elements into the total habit," this total habit is synonymous with a "configuration or pattern of behavior," but he fails to tell us how the actor knows which are the "correct elements," and how these detached elements integrate themselves into a whole.

The possible failure of a method which contents itself with the assemblage of "correct elements" is indicated by the following passage wherein the distinguished teacher of Eurhythmics, Émile Jacques-Dalcroze, describes his discovery of the principle of integration in choreography: "It was at a performance of Debussy's moving *l' Après-midi d'une Faune* a few years ago. A procession of nymphs slowly moved on to the stage, pausing every eight or twelve steps to show the admiring spectators beautiful attitudes copied from Greek vases. But continuing their walk in the last attitude assumed, they attacked the next attitude—at a moment of the fresh pause in walking—without any *preparatory movement,* thus giving a jagged impression that would be given in the cinema by a series of movements in which essential films had been suppressed. Then I understood that what shocked one was the lack of connection, of sequence in the attitudes, the absence of that *continued* movement which should be noticeable in every expression of life animated by a continued thought. The exquisite attitudes of the Greek nymphs followed each other without being connected by an activity of a really human nature."[3]

The reduction of this demand for "continued movement" to an aesthetic criterion which enables the actor to feel his way through the act is, at least, an interesting contribution to the psychology of learning. And despite Professor Gray's vehemently expressed doubt, I still think rather well of it. But the point is that habits must be formed somehow, and if they do not form themselves, by means of their "essential determinant principle," then they must be formed by some external means which Professor Gray has not seen fit to disclose.

I must therefore conclude that the author of your article reveals his ignorance, both with respect to his own principles and those of *Gestalttheorie,* when he makes bold to assert in his final statement that "for the teacher and the student of speech, *Gestalt-*

[3] *The Eurythmics of Jaques-Dalcroze,* 1917. p. 24.

theorie offers nothing new by way of basic principles. It makes no explanations that cannot be or have not been more intelligibly made on the basis of behavioristic theory. And its implications do not add one iota either to our understanding of the complex nature of speech or to our ability to improve the effectiveness of our communication'' (p. 359).

ANALOGY—A STUDY IN PROOF AND PERSUASION VALUES

GLADYS MURPHY GRAHAM

AS the most frequently used type of generally discredited argument, the palm goes to analogy. It appears everywhere while warnings are constantly out against it. Yet there must be some virtue involved, for types of argument quite generally obey the law of survival of the most effective. What is it, or, possibly, are they? The question cuts straight across the general one, worthy preface consideration, as to the potential virtues, the values, of any type of argument.

It is, verbally at least, mere repetition to say that an argument may possess varying kinds of value and each of those kinds in varying degrees. Nevertheless, the compound term *proof-value* could productively find working currency in the jargon of argumentation and, along with it, the term and concept of *persuasion-value*—each, when the general argumentative worth of a piece of work is under consideration, with a question mark following it, and each considered in close interrelation with the other.

The truth is we have a strange habit of separating if not quite divorcing these matters of proof and persuasion. The first is considered much the more respectable but considerably the less charming and actually to be desired of the pair. It is proper to contend that proof alone really *should* be given ''in an ideal situation'' but that persuasion, something considered to be extraneous to it, must unfortunately be added to proof to insure ''popular'' appeal. Logic, seen as the science of rigid, non-persuasive proof, is given a bow as argumentation passed by—but it passes just the same on the way to success through appeal. Nor are the logicians

free from the conception that all persuasion is illogical, as witness the "fallacies," most of which are in fact fallacies only under special conditions of irrelevance. That, however, is a study in itself. Suffice it to suggest here, initially only as a possibility, what is in reality a main thesis of this paper: that proof and persuasion may stand as closely interrelated functions of the same logical argument, as correlated values; that there are methods of reasoning which carry an unusually high degree of persuasion in their own right while retaining proof-value; that persuasion need not be the extraneous bathos with which the typical murder-trial lawyer smothers and buries his carefully briefed case.

A word as to the term *proof-value*. The worth of the compound is simply in putting stress upon proof as one among a number of value factors and, if possible, in emphasizing it character as a variant. The simple word, proof, lends itself so easily to the "true or false" fallacy. An advanced class, asked on an initial paper to evaluate a dozen arguments, with scarcely an exception turned in a dozen neat, all but meaningless, labels "proved" or "not proved." There is clarity in the realization of proof-value as a function of a form of argument and of each specific case, capable of the whole range of variation between the two extremes of zero in proof and complete demonstration. Arguments absolutely true or utterly false are in general too simple to be meaningful. Analysis and evaluation require measure. Does the proof yield *possibility* of validity? A low or high degree of probability? Practical certainty?[1]

So much, then, for general considerations. To return to that much used and much discredited type of argument known as analogy—the plan is to consider it in relation to proof-value and persuasion-value, their degrees and possibilities of interrelationship, and, perhaps, to find along such a path the answer to the question of its use and its lack of respectability.

Everyone has a bowing acquaintance with the consciously put and consciously received argument by analogy. It is held that because a thing is true of one case it will also be true of another which is similar to it in certain particulars—and there we are with

[1] In the light of this need for measured judgment the lack of scientific attention by argumentation to the problems of probability is seen as most regrettable.

resemblance, the relationship of similarity between two objects or sets of circumstances, as the ground for inference, and so with analogical reasoning. But the use of similarity to connect has its beginnings in a far less rational and elaborate type of thing than the popular debate argument inevitably tagged in rebuttal by the formula "There is no analogy." Consider a moment, certain well-known advertisements. Time was when salesmanship in relation to a product was thought to involve an elaboration of its superior qualities, a harping on its relative virtues. Gone are the days. Now the cigarette is placed in juxtaposition to the very pretty girl —and the thing is done. Beside the pictured automobile is the gorgeously colored butterfly or the long, graceful greyhound. And so on—and on. What does it indicate? Simply that advertising has read its psychology and discovered the law of association of ideas or, in the more modish behavioristic terminology, of conditioned reflexes. It discovered that without definite argumentative propulsion the mind naturally tends to associate by contiguity or by similarity, even the most casual similarity; that by putting together two things somehow resembling each other the characteristics of the one will associate with those of the other, the reaction to the one will be vaguely but perceptibly carried over. Witness the case of the butterfly with wings spread and the automobile. Resemblance is so slight as to be almost intangible and yet it is strong enough—the ad is rated as commercially excellent—to condition favorably the reaction to the car; in brief, to give gratuitously as far as rational proof is concerned, a high degree of persuasion-value.

Probably the power of the cigarette girl, and the army of bathing beauties who have suddenly found place upon and about and beside so many saleable products to which they seem to be irrelevant, must be laid at the door of contiguity. Certainly, however, resemblance is the motive force in the automobile-butterfly case, a little more perceptibly so in the automobile-greyhound instance. A step ahead in obviousness are the cases where words are added to point a similarity. A large-sized tube of tooth paste appears on one side of a full page ad and on the other a young and pretty woman in the act of being embraced by a fat and rosy baby, with the words between "Both worth squeezing." It could hardly be contended that the resemblance involved could be ra-

tionally justified, but rational appeal was not intended; the dependence is on the carrying and conditioning power of suggested similarity to a thing which calls forth a favorable reaction. A storage company pictures a sinister black cat about to seize a fluttering canary the door of whose cage has been left open, and the inscription runs: "Would you leave your *canary* in care of your cat?" Cliquot Club ginger ale announces: "You wouldn't eat green cherries. Why do you drink 'unripe' ginger ale?"

But why discuss all this in relation to argumentation's use of analogy? Because of basic similarity and light thrown on the question of the source of power—and so of the persistence and place—of analogical reasoning. Bertrand Russell uses the interesting phrase "physiological induction" in a chapter entitled "Inference as a habit."[2] And what is true in such a relation of all induction holds with special strength for analogy with its ease of passage from specific case to specific case, with the added vividness of focus in the single instance. It can be said, then, that psysiologically (here again the behavioristic terminlogy is used, drawing from other schools all this might be put in specifically psychological terms and noted in relation to the workings within "the deep well of unconscious cerebration") there is the analogical trend, that—may we call it "physiological analogy"?—works mightily for the enlargement upon a suggested or indicated point of likeness, works as a non-rational ally of its more sophisticated relative. the fully stated analogy of argumentation. Therein is to be found at least a part of the secret of the high persuasion-value of argument by analogy, therein its hold—and its danger.

It is exactly because the "natural" reaction to an instance of similarity between two objects or circumstances, encountered by chance or arranged by astute salesmanship in products or beliefs, is association and the assumption of further similarity, while, obviously, such an assumption is highly likely to be in error, that the dangers are very great. It is so easy to subtly link a thing already approved with one for which approval is desired, to stress a surface resemblance between a circumstance highly disapproved and another which it is the desire to damn—and leave the law of conditioned reaction to do the rest! No wonder analogy is a popular form; no wonder warnings are out against it.

[2] RUSSELL, BERTRAND, *Philosophy*, pp. 79-87, at p. 83.

But the story is only half told. The developed analogy in argument, depending for a large part of its persuasion-value on exactly the same physiological characteristics as the automobile-butterfly type of thing, goes beyond it to put proof behind and under its inference from resemblance, now specifically stated. Just as obvious as that an assumption based on uncritical "physiological analogy" may be false, is the fact that it may be true. *Argument* by analogy seeks to select the true and give reasons for belief in them, to add to power in persuasion proof of validity. The combination should be one of peculiar worth. What, then, of the possibilities of proof-value?

But to pass immediately to that question requires yielding not to an urgent temptation to excurses. There are so many intriguing and distinctly related matters just off the main line of progress—matters still concerning the use of the power of analogy without benefit of demonstration. The temptation is resisted—with only a suggestion of the nature of the by-paths as compensation! There is the complex question of analogy words, potentially as fascinating as John Livingston Lowes' "deep sea change" study. The matter of literary style is involved, of vivid focus and, not infrequently, of question-begging. There is the whole field of what may be called the figurative analogy, which goes considerably beyond pure metaphor in that it deliberatively seeks argumentative ends without assuming the responsibilities of argument. "Thou too sail on, O ship of state" as straight metaphor is one thing; Carlyle's theory in such modern dress as "Representative government is the ship with its captain required to consult the crew each time before changing his course" is quite another.

But most alluring is the whole question of the use of analogy in the service of satire and humor—and *The Road to Rome* and *Marco Millions* are still on the boards, Shaw's works, *Caesar and Cleopatra* for example, only a little in the background. Never in *The Road to Rome,* only here and there in the stage directions for *Marco Millions,* is analogy from past to present in any way stated, and yet how subtly and successfully both imply it. If one question as a method of humor the sudden perception of similarity in an apparently utterly different case, witness the audience reaction to the opening of the second act of Sherwood's play when the sergeant of the Carthaginian legion opens his mouth, and the verna-

cular is of the A. E. F. Unquestionably a large part of the propaganda value of the plays—and definitely they possess it—lies in the tendency of the audience to carry over from the portrayed situation to another realized as resembling it in many respects the added characteristic of absurdity, noted in the former. Arguing not at all, the plays gain the ends of argument more effectively than many a polemic on the subjects they touch with deft and penetrating lightness. Satire of a present through a past is old—and new; handled with subtlety and genius it is distinctly effective; its dependence is basically analogical. And again the power and the danger: satire may point basic resemblances and lead to valid inference or it may illegitimately project and "put over." In both sets of cases it has, when skilfully handled, abnormally high persuasion-value drawn mainly from its powerful ally, the natural tendency to the association of ideas by similarity, but no proof is offered—which recalls the question along the main road.

The classical formula for conscious, concrete reasoning by analogy reads: "Two things resemble each other in one or more respects; a certain proposition is true of one, therefore it is true of the other." Certainly there is breadth enough there to allow for anything in proof-value. The starting point is bare possibility. Resemblance in one respect is sufficient to point a chance of further resemblance, and, interestingly enough, it is exactly on this merely possible plane that analogy has done its most widely recognized work and established its most telling claim to fame. The imagination as it seeks to pass from a puzzling situation to possible law or explanation is guided by resemblances. Many a scientific discovery owes its light-projecting hypothesis to analogy. But this is an initial contribution to the realm of discovery rather than of proof. Analogy has tremendous value there, conditioned, it is to be noted, upon recognition of possibility as possibility only, not as high probability or certainty—the scientist holds his analogically suggested hypothesis as purely tentative until it has been proved. The hypothesis, then, is a product of worth at the lowest point on the proof-value scale.

Resemblance having been noted, proof requires that it be shown to justify the suggested inference to further resemblance. The most usual method of going about this is the easy one of counting points of similarity between the cases, and assuming if

many points, then valid inference. Sometimes, at a more advanced stage, differences are counted as well, and if they can be subtracted from the similarities, leaving a balance in the similarities column, the analogy is held to stand. But most frequently, particularly in give-and-take argument, the process is divided—only the first count is made by the sponsor of the analogy, the second is left to its opponent. Yet the fact is, mere accumulation of similarity points by addition, or even addition plus subtraction, takes one very slowly and at best not far up the proof-value scale from possibility to certainty. Many similarities do tend to increase possibility to a certain extent, absence of differences combined with it is significant, but for dependable proof, for high-degree probability the important thing is not number of points—there may be many and still false analogy—but the *essential* or *non-essential* character of those points. The vital thing is to find similarity in essence, not accident.[3] To show essential qualities repeated is to give high degree proof for inference by analogy.

But to go only so far is to state destination without pointing the way. What likenesses are "essential"? It has been argued concerning a new treaty that it will have certain effect-characteristics which follow another it resembles in a number of fully enumerated points. But when carefully considered these points of documentary resemblance are all found to be in the preambles, the parts of the documents which do not legally function, which are not causal in the matter of results. There is a definition of *essential* resemblances—resemblances which will cause the thing inferred to be or take place, which will cause extension of likeness

[3] Added to the caution against similarity in accidental characteristics as a basis of "false analogy," is another which need not concern us in this particular study save for the fact that the present is witnessing such a widespread prevalence of an example of it that it can hardly be passed by without a word. Cunningham *(Textbook of Logic*, p. 405) writes that the dangers of analogical reasoning are concerned "with the mixing of different worlds of discourse." This, he holds, is so subtle as to deceive even the most cautious. As an example is cited the tendency to speak of the "social organism" involving transfer of biological ideas over to social phenomena. In this presidential year one hears much of "social engineering"—a phrase which, in its present campaign setting, seeks to carry over from efficiency in one technical field the presupposition of efficiency in another constituting an entirely different "world of discourse." Campaign logic is, however, a study in itself.

argued for. And there is the clue to the method of investigation capable of giving to analogy high probability, reliable proof-value.

Analogy has been called a "short-cut" in reasoning. Basically it is nothing of the sort. For actual proof it must depend upon a causal substructure; intellectually it requires the same painstaking endeavor as the straight inductive process which seeks out cause and effect relationships. To state the requirements as a formula. When a factor of resemblance in two or more instances is found to be the cause of a second factor appearing in one instance, the existence of that effect-factor in the other instances may be reasonably inferred. The proof basis of analogy, then, is established cause.

At which points logic students invariably ask: "Then why the superstructure? What reason is there for using analogy at all?" For strict logic, none, after the hypothesis stage; for argumentation, an outstanding one—to unite for presentation purposes proof-value and persuasion-value that the combination may call forth the maximum in belief. Elaborate causal analysis, inclined to dulness in presentation, needs the focussing concreteness of the specific instance, needs the backing of association of ideas at its most active in carrying over, on the basis of resemblance, from one striking case to another; analogy, with its vividness and natural persuasion basis, needs the firm foundation structure of causal analysis to give it value as proof.

It is an interesting corollary to the foregoing that analogy's logical defence of itself must always take it out of itself. Remaining "reasoning by analogy" it can only count and repeat its assertions of "essential" and "non-essential"; to prove those assertions under challenge or, in constructive work, to forestall challenge, it must call in another type of reasoning. How much of this defence basis, always necessary as a preparatory substructure, need be made evident on any given occasion will depend on the nature of the receiving group and the degree of its acceptance of the analogy as such. When its psychological effect has been gained, proof of essential likeness may well be brought in to "fix" the reaction.

Of course, there are audiences which are held to demand only proof in its purest, most rigid form, to require no persuasion-value element in presented material. Such is notably the cases with gatherings of learned societies where experts in a given subject

meet for straight intellectual activity. The analogy would seem to have no place there, yet it remains an interesting fact that the presidential address at the last annual session of one of these learned societies was by title and content none other than an analogy.[4] Quite frankly—and successfully—the method was used to vivify and enliven an argument; as definitely it seems to have been a form of reasoning employed for presentation purposes in relation to previously established and extra-analogically defensible material. As such its use was perfectly justifiable from the point of view of both logic and effective speech, for analogy, dangerous because concrete, "catchy," psychologically compelling enough to win over at times without the help of established validity, may, with outside proof backing, be entirely respectable—and pleasing as well, a quality appreciated even by learned groups.

Proved inference in the form of analogy yields, then, a type of valid argument which combines proof with high persuasion-value, and with persuasion, note, which is relevant, which is not superimposed bathos but rather *a very function of the form of reasoning involved.* A strange statement, perhaps, in view of the current conception of logic as entirely withdrawn from all persuasive methods and yet, whether logicians choose to recognize it or not, the fact remains that types of reasoning do differ widely in their persuasive effects.[5] The science of reasoning on which validity depends is not shut off in an air-tight compartment, entirely removed from matters of extra-rational influence.

Argumentation needs to recognize this. At present it is seriously hampered by the lack of a working familiarity with variations in potential proof and persiasion-values as between forms and a knowledge of the possible interrelation of the two when combined in a method of reasoning chosen according to the needs of a particular presentation situation. Certainly separation of the elements leading to belief, lip service to logic and proof with a decided leaning toward practical, "one-must-descend-to-the-level-of" preference for illegitimate, logically extraneous persuasion is, to say the least, a most unsatisfactory situation.

[4] *American Political Science Review*, Vol. XXII, pp. 1-12.

[5] Cf. "The Natural Procedure in Argument," this *Journal*, Vol. XI, No. 4, pp. 319-337, for discussion of another form with high persuasion-value.

THE MENTAL-HYGIENE APPROACH IN A BEGINNING SPEECH COURSE

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IF one were to ask teachers in our field what the aim of a beginning course in speech is, he would undoubtedly get a variety of answers, but in the main, they would probably agree that our aim in elementary speech training is to develop in the student the ability to communicate effectively his thoughts and feelings by the use of the visual and auditory symbols of speech. A group of us, however, and I think our number is increasing, believe that training in the effective communication of thoughts and feelings by means of the auditory and visual symbols of speech is not the principal aim of elementary speech education. It is true that there is a serious need for training in the speech arts, such as dramatics, debating, oratory, extempore speaking, and so forth, but if that training is the essence of speech training, then I can recognize that those educators who have been reluctant to introduce speech work into our educational institutions on the ground that it lacks academic content, have at least some justification for their point of view.

I do not believe that the primary function of the speech teacher is to train students to deliver presentable speeches—such a function is merely incidental to a course in the Fundamentals of Speech. I would say that the primary educational value to be found in a beginning course in speech is the development of behavior habits which will enable the student to adjust himself more satisfactorily to his social environment.

But in order to accomplish this aim wherever it is adopted as the educational objective of a Speech Department, it is necessary to secure more teachers. If these teachers are to be supplied, we must introduce some radical changes in our teaching technique and in the training of our speech teachers.

To some it may seem a stretch of the imagination to say that in our speech courses we should be aiming to use the speech situation as a means of helping students to develop personality traits or behavior patterns which will enable them to make better adjust-

ments to society. Others may argue that to produce a good speaker involves the same process and teaching technique as that involved in helping students to adjust themselves normally to society. Theoretically, there is much to such an argument, but upon the basis of the prevailing teaching practice, and the standards of proficiency adopted by many of our teachers, the student who might be classed as a "good speaker" may not be normally adjusted to society, and often is not.

Many educators are proclaiming that our educational system has been too much interested in having the student understand or attempt to understand a multitude of facts about science, literature, and the arts, but that it has failed to graduate the student with even an elementary understanding of the factors controlling his own behavior. As a result we are turning out each year (one cannot properly say "graduating") hundreds of students crammed full of facts, knowledge and ideas, but lacking personalities, or behavior patterns, which enable them to adapt their ideas and learning to the social environment in which they find themselves. Perhaps no greater criticism can be made of the American educational system than the one just mentioned. Professor J. B. Morgan in his book, *The Psychology of the Unadjusted Child,* expresses this point of view very well when he writes, "The success of an educational institution should be measured not by the facility with which its Seniors can deliver orations or solve mathematical problems, but by the social adjustability of its alumni."

The question as to what personality maladjustments in many of our students have to do with speech education is often raised by those who do not understand the mental-hygiene approach to speech, or who reject that approach.

I feel that the speech class offers the best laboratory for the investigation, dissection, and analysis of personality traits that exists in our educational system. It is the best, and in most high schools and colleges the only, division of the curriculum which provides the student with the opportunity to analyze his own behavior in relation to his fellows, and to subject his behavior to the lay criticism of his fellow-students and to the professional criticism of his teacher.

But if the speech class is to be a laboratory for personality analysis and development, teachers of speech must be trained to

deal with the behavior problems of their students from a psychological and mental-hygiene point of view rather than from the so-called artistic or elocutionary point of view. The mental-hygiene approach to speech makes use of the speech arts not as an end in themselves but as instrumentalities by the use of which the student can better understand and change his own personality.

It is difficult to define specifically what personality is, but I think Watson gives us a working definition:

> Let us mean by the term personality an individual's total assets (actual and potential) and liabilities (actual and potential) on the reaction side. By assets we mean first, the total mass of organized habits; the socialized and regulated instincts; the socialized and tempered emotions; and the combinations and interrelations among these; and secondly, high coefficients both of plasticity (capability of new habit formation or altering of old) and of retention (readiness of implanted habits to function after disuse). Looked at in another way, assets are that part of the individual's equipment which make for his adjustment and balance in his present environment and for readjustment if the environment changes.
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> By liabilities we mean similarly that part of the individual's equipment which does not work in the present environment and the potential or possible factors which would prevent environment and the potential or possible factors which would prevent his rising to meet a changed environment. In more detail, we mean that we can enumerate the reasons for his present lack of adjustment in such terms as insufficiency of habits, lack of social instincts (instinct not modified by habit), violence of emotion or insufficiency or lack of emotion, and that we can infer that with his present equipment and plasticity the individual cannot make a satisfactory adjustment either to his present environment or possibly to any other environment. In case his potential assets are sufficient we can enumerate and begin the inclucation of those factors which will make for his adjustment.[1]

Or, as Dr. M. W. Raynor, Clinical Professor of Psychiatry of Columbia University, writes:

> The personality make-up may be looked upon as the integrated total reactions which are characteristic of an individual. The personality is not static; it is in a state of constant development. Old situations cease to exist, and old

[1] *Psychology from the Standpoint of a Behaviorist.* Lippincott, 1924, p. 417.

> types of reaction become obsolete. New situations arise which call for new reactions. The physical, intellectual, and emotional development of the individual and the environmental conditions both constantly demand of the personality a giving up of established responses and the taking on of new. The well-integrated organism relinquishes useless reactions and promptly meets new situations with new responses.[2]

of one's behavior patterns. It is essential that the teacher of speech remember that the behavior patterns of an individual are not innate in that individual, but are learned and acquired, and that the social environment largely determines the personality of anyone who is physically and mentally normal at birth. It follows then, that every personal mannerism, eccentricity, behavior twist or pattern, that the average college student possesses can be traced to an environmental cause.

Last fall at Wittenberg College in Springfield, Ohio, some of the world's outstanding psychologists and physiologists emphasized in their sessions the point of view that the personality make-up of any individual is largely due to his environment, and that these traits can be modified, eradicated, and new ones substituted when the individual understands the cause of his personality characteristics and the effects which these traits produce on society, provided that the individual is conditioned to new stimuli.

Those of us who are emphasizing the importance of the mental-hygiene approach to speech endeavor to provide in our classrooms an opportunity for the student to evaluate his personality make-up, to analyze his behavior, his habits of response, his emotional tendencies, and we try to help him to condition his response by substituting new behavior habits for old ones which he recognizes as interfering with a satisfactory adjustment to society. We find that a student's recognition of his behavior abnormalities and an understanding of their cause, aids him in the elimination of his undesirable traits and in the substitution of desirable ones.

It is evident that the individual's speech habits form a large part of his personality. I like to think of our speech habits as a mirror which reflects our personality. If one could imagine the elimination from an individual of all his speech habits, he would be confronted with an organism quite devoid of personality. One

[2] *Psychiatric Quarterly*, July, 1928, p. 300.

would not stray very far from accuracy then, if he said that personality is the sum total of one's speech habits.

Hence, when we criticize a student's speech habits, we criticize his personality. When we call a student's attention to a speech mannerism which produces an unfavorable audience reaction, we are calling attention to a twist in his personality that produces a poor adjustment to a specific part of his social environment—the speech situation. But how do many of our teachers handle such a problem? The common practice seems to be to tell the student that in his next speech he must not do "that," but do "this." And so by such a system of imitation and elocutionary tricks we fail to be of maximum value to students, and as a result in many academic circles our profession lacks academic standing.

The so-called elocutionary method which is so prevalent in most of our private Speech Schools, and in far too many colleges and universities accomplishes little in developing in students the ability to adjust themselves satisfactorily to their environment. True, this system often does no harm and sometimes does some good, especially for a few students who are well adjusted to society and who subject themselves to such training. Those individuals are often pointed to with pride, but our chief interest should be and must be with the great group of students who pass through our speech classes, the majority of whom have behavior problems which need attention. Unless we are of maximum help to this larger number of students, we fail to fulfill our educational responsibility.

It is difficult, if not impossible to produce a permanent change in a student's personality until he understands why he behaves as he does. This involves a thorough analysis of his past experiences; it is his past environment that has produced the furnishings of his present personality household. The influence of his past experience registers its effect upon his present behavior in the speech situation because that situation emotionally arouses the student and through a study of his emotional patterns thus aroused, the student and the teacher have a starting point for personality analysis. The final aim is to eliminate those habits of response which produce poor audience adjustment. It is a mistake, however, to cover up those poor emotional habits by employing the device of imitation and artificial speech rules; such a technique will not

protect a maladjusted personality, when under the heat of emotional strain, from old habits of response.

Before a student can be successfully conditioned to a new habit of response which is in conflict with an old habit of response it is necessary that he thoroughly understand the factors which developed the trait that he now wishes to relegate to the personality incinerator. It is at this point that the student needs to be introduced to the fundamentals of mental hygiene.

In the July, 1928, issue of the *Psychiatric Quarterly*, Dr. Harry A. Steckel, Director of Clinical Psychiatry at the Binghamton State Hospital, on pages 342 and following, presents an excellent outline of a comprehensive course in Mental Hygiene. Many colleges and universities are introducing such a course into the curriculum. In my opinion it is highly desirable to have such a course wherever possible as a pre-requisite for a beginning course in speech. If speech students had such a course for a background, the task of the speech teacher would be easier and his progress with the students would be more satisfactory. Where such a course is offered, the speech teacher will find it easier to apply the mental hygiene principles in the eradication of undesirable speech habits and in the development of desirable ones. I do not meant to imply that the teacher of speech should be a professional psychiatrist or mental hygienist, but I do mean to contend that it is essential that speech teachers who are dealing so intimately with the personality problems of students in the beginning speech courses should have an extensive psychological, psychiatric, and child-guidance training. Such a teacher can co-operate with the psychiatrist employed by the university in the treatment of the more serious cases of emotional disturbances present in some students. Under such an arrangement, the speech class, and I am thinking chiefly of the class in beginning speech, can be a useful laboratory for the mental-hygiene clinic.

That teacher of speech who has the mental-hygiene background can be of great service to a large number of students, however, who are not so seriously maladjusted as to need the attention of the psychiatrist. Such a teacher can call to the student's attention, in private conference, the fundamentals of mental hygiene. Our experience in the Department at the University of Minnesota has shown us that such an approach to the speech prob-

lems of an individual accomplishes desirable results where the elocutionary or drill methods accomplish little good and often do much harm.

Before commenting briefly on the technique used in the mental-hygiene approach, I shall advance a definition of the term as I use it. Dr. Frankwood E. Williams says,

> In attempting to define mental hygiene, one must differentiate between (1) mental hygiene as an organized social movement and (2) mental hygiene as an art in the application of knowledge derived from certain basic sciences to the maintenance of individual mental health. In the latter sense, mental health should not be interpreted too narrowly as merely freedom from disease, but broadly in the sense of behavior and the ability to attain and maintain satisfactory relationships.[3]

The use of mental hygiene in the teaching of speech as I see it involves an understanding by the student of the causes of the types of emotional and intellectual behavior, the analysis of his own behavior in relation to this knowledge, and the application of that knowledge to the process of developing new habits of speech behavior. An important task of the speech teacher is to guide and assist the student through this period of self-analysis. Here I think a word of caution is necessary, in order to prevent psychiatric quackery from flourishing in our profession. The ability to use a psychological and psychiatric vocabulary does not qualify one to teach speech from the mental-hygiene point of view. There is no room in our profession for pseudo-scientists. That is why I say that a thorough training in psychology, psychiatry, mental hygiene, and child guidance is more essential for the teacher of a beginning course in speech than a knowledge of the great orators—although the latter is no handicap.

As another word of warning I would advise those teachers who aim to use the mental-hygiene approach to speech to proceed cautiously in their interpretation of a student's emotional problem. There is a danger of exaggerating the meaning of slight eccentricities, and of hastily drawing the conclusion that the student may have some deep-seated emotional disturbance. Snap judgments should be especially guarded against when dealing

[3] *Mental Hygiene*, July 1927, p. 482.

with the personality problems of individuals, because serious injury to mental health is likely to result. I am thinking of an interesting example of this very thing, which occurred in one of my evening classes. The student was a business executive who came into my class in an endeavor, as he put it, to develop a platform personality which would be pleasing to an audience. This student, when speaking, had a way of drawing his mouth first to one side and then to the other, giving the impression of an antagonistic, superior attitude. When I asked the class for criticisms of his first speech, one of the members quickly responded, "He's too cocky and conceited." A hasty judgment would undoubtedly lead one to form such an impression, but a series of conferences brought out the fact that the mental health of this individual was quite normal, and I was somewhat at a loss to explain his peculiar pattern of response. One day I happened to enter his office and I noticed that he had two extension telephones, one on each side: when he answered them he did not turn, but spoke from the side of his mouth. This happened many times during my short stay; the student admitted that this was his custom, and that the nature of his business kept him busy at the telephones most of the day. The first step in the process of conditioning this student was the removal of the two extension phones and the installation of one desk phone. It was interesting to note that by the end of the course this student's mannerism had almost completely disappeared. My point here is, that in the case of this student, the problem was not one of mental health, but one of muscular habit, conditioned by his environment. The drill method, or the imitation method would have been of little value here, so long as he spent a large share of each day unconsciously reverting to the objectionable habit. It is possible that if this student had not eliminated this muscular set, and if he had continued to have unfortunate experiences with audiences as a result of it, he would have developed an emotional disturbance which would have required the introduction of mental-hygiene technique for its eradication.

Another essential in the mental-hygiene approach to speech is that the teacher, himself, must be a well-adjusted individual. He must have analyzed his own personality problems before he can hope to help students overcome their emotional disturbances. It

is sometimes difficult for some of us to do this, but with the development of an objective attitude, the task becomes interesting and enjoyable. There are too many examples of teachers of speech who lack normally adjusted personalities. As a result, it is impossible for them to win the confidence of their students, or to secure a "transfer of affect" of which Dr. Smiley Blanton so often speaks.

Given a teacher who possesses a thorough knowledge of the fundamentals of mental hygiene, and who understands his own personality problems, there still exists the student's problem. A great number of personality maladjustments that we see in our speech classes are caused by emotional conflicts of one kind or another. They manifest themselves in the various emotional outlets of self-consciousness with which speech teachers are so familiar. The speech teacher should be able to help the student in private conference to analyze the cause for his social fear, his repressions, his inferiority, or his superiority, tendencies.

I would insist that from the approach I am discussing, the work of the speech teacher in private conference is as important and in many cases more important than the work he does in the class room. This requires, of course, the limiting of the size of the class. At Minnesota we hold each quarter, two one-half hour conferences with each student, and spend much more time in private conference with those students who have marked problems. We aim to have on file a short case history of each student, and a detailed one of each student who possesses a marked personality problem. We often excuse a student from his class and meet him in private conference until he understands his problem, and then send him to a new class before which he can start over in a new speech situation—thus facilitating the conditioning process. One might say that under the mental-hygiene approach, the speech teacher in private conference acts to some extent in the capacity of an academic father confessor.

Contrast this method with what I believe to be a typical scene under the elocutionary or drill method. Last year I visited a class in the Fundamentals of Speech. I can imagine no more tragic spectacle in speech training than the one which I observed. The teacher called upon a student for one of his first speeches in the course. It became evident that the student was suffering from

an acute case of negativism. He exhibited to an exaggerated extent general bodily shakiness, sweating, random activity, general tension, and so forth. He mumbled a speech which at one time was probably memorized, and at its close slunk into a seat which was partially hidden from the view of the class by a screen. The instructor called him back to the platform, and ordered him to open his text to Grattan's *Reply to Corry*. The instructor demonstrated with great vocal energy, but not much interpretation, how he wanted the selection read, and requested the student to read it with an equal amount of force. The poor student, who now was in the throes of emotional conflict more serious than before, obeyed the command. Quite naturally he would; most animals at bay will squeal louder when they are prodded more cruelly. "Fine," said the instructor, "see, you can free yourself when you use enough energy." The student took a seat this time near mine. He was perspiring noticeably, and I could see that he trembled for the rest of the hour. The instructor was apparently satisfied, but to my way of thinking, his technique of teaching speech is emotional butchery; and emotional butchery as practiced by many speech teachers is slaughtering too many personalities that might be helped if more teachers of speech understood the fundamentals of mental hygiene.

Professor Bryngelson, Director of the Speech Correction Clinic at the University of Minnesota, in his article in the April, 1928, issue of the *Quarterly Journal of Speech*, ably discussed at some length the technique employed in applying principles of mental hygiene to specific cases.

I have endeavored to emphasize in this article that one can no more eliminate the speech habits that indicate inferiority feelings, self-consciousness, negativism, and so forth, by forcing a student to memorize and shout Grattan's *Reply to Corry* at the top of his voice than one can cure a bed-ridden patient by instructing him to stand up and walk as a well person. The student with the maladjusted personality needs to analyze, I repeat, the causes for his likes and dislikes, his home environment, the influence of his parents upon his beliefs, prejudices and so forth, his religious conflicts, his sex life and repressions, his social philosophy, in fact all those facts that go to make up the sum total of one's behavior patterns which are so completely manifested in one's speech habits.

In addition I would call attention to the fact that the mental-hygiene approach to speech precludes the idea of uniformity in technique; each student presents an individual problem; no two students in a class necessarily do the same exercise. Many of our Fundamentals courses are uniform for all students—they must all give a speech of belief, entertainment, welcome, and so forth. The instructor then checks off each exercise, puts down a grade, and the job is done; little attention is directed to the needs of the individual student. From the standpoint of the speech problem of the student, however, it may be best not to have a student give any speeches, perhaps the over-compensating person can well afford to spend a Quarter in centralizing his energies in a process of conditioning new habits of response—a procedure which is not possible in a standardized class program of set speeches. I have had students spend most of an entire Quarter or Semester in oral reading, because I have felt that such a vehicle served best in helping the individual student to secure a needed confidence in himself. The student, while doing this, is fully aware of his emotional problem, and recognizes that only by a gradual conditioning process can he develop those positive characteristics which he seeks to attain. It is essential then, that our beginning speech course should adjust itself to the individual, and not the individual to the course, if we are to be of maximum help to our students.

CAN WE REVIVE PUBLIC INTEREST IN INTER-COLLEGIATE DEBATES?

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EVEN in the days of the ancient Greek agora the merchant realized that to sell goods he must win and hold the attention of the crowd. Even in the days of the ancient Greek pnyx the speaker realized that to communicate ideas he must win and hold the attention of the assembly. Formerly, however, the merchant was content to sell goods to the passers-by, while today he has a well-developed technique to attract the people to his shop to buy goods which they are taught to believe they want. Formerly the speaker was content to address the people who happened to

congregate before him, while today—no, today in most instances, the speaker still addresses the people who happen to congregate before him. To be sure, some announcement of the time, place, and subject is usually made, but there is no well-developed technique to educate the public to believe that they want to hear a speech, except in political campaigns. Query: should such a technique be developed by college students to secure audience for intercollegiate debates?

Of late so much criticism has been leveled at American advertising that any new publicity venture is put on the defensive. Alarmists regard modern advertising as a gigantic conspiracy against the public. Stuart Chase, writing in the January *Forum*, atempts to prove that high-powered commercial advertising, made necessary in order to dispose of the enormous volume of articles resulting from mass production, has so permeated American life that we have actually adopted a new code of ethics. In his words, "'Sell thyself' rather than 'Know thyself' is the categorical imperative of the age." "How many manufacturers," he asks, "have gone cascading to eternity because their goods were better than their advertising?"

So violent do these critics become in their denunciations that one is tempted to construct the case for the other side. Of course they see public desire aroused for inferior goods praised by false testimonials, for articles priced far above their true value, for products which can not possibly achieve all the results claimed for them. They see people fooled by all sorts of false reasoning. On the other hand, they forget that advertising is primarily responsible for the great difference in our ways and standards of living of which Americans in general, in spite of current ridicule of our civilization of sanitary plumbing, are sincerely proud, for the wide use of everything from safety razors and tooth brushes to vacuum cleaners and electric refrigerators, from kodaks and fountain pens to automobiles and radios. They overlook our almost complete reliance upon advertising: we buy advertised goods; we attend advertised shows; we travel on advertised trains; we patronize advertised hotels. We should be lost without advertisements for guidance in our daily lives. If advertising were really so bad as the critics wish us to believe, it could not hold public confidence as it does. We may be fools part of the time, but not

all of the time. In spite of our gullibility, we tend not to make the same mistake twice.

With regard to news, Walter Lippmann, in *Vanity Fair* for September 1927, takes a less alarming view of the situation: "The publicity machine is after all a mechanical device. It can not have an automatic governor to regulate its use according to any standards of good taste. It will illuminate whatever we point it at. If we point it at the "Peaches" Browning affair, it will ruthlessly flood the consciousness of men with swinishness. Point it at Lindbergh and it will transfigure the mundane world with young beauty and unsullied faith." He thus accounts for the effectiveness of this modern publicity in stealing interest from public affairs: "The usual rhetoric of politics has in the meantime gone stale, and it can not begin to compete in vividness and human interest with the big spectacles of murder, love, death, and triumphant adventure which the new publicity is organized to supply." That vividness and human interest can be injected into public affairs is being well demonstrated in the current presidential campaigns.

Although many questionable methods are employed in the name of publicity, the real criticism is not that publicity is wrong, but that it is becoming an end in itself. In his reply to Stuart Chase, Roy S. Durstine offers this apology: "It's not unnatural that in the general mix-up there has been a tendency to lose sight of what we were going after and to think that the mere act of go-getting had something worthy about it." By general mix-up, Mr. Durstine seems to mean all of the contributing factors in a civilization of speed and self-reliance: everything from pioneering and immigration to mechanical inventions and daily newspapers.

One who sincerely believes that what his company manufactures will benefit its customers can not be dishonest in bringing it to the attention of the public. Nor can one who sincerely believes that what his associates say will benefit their audience be dishonest in bringing it to the attention of the community. Since the basic function of honest advertising is in reality education, may not we who teach the technique of persuasion in our classrooms encourage students to make legitimate use of publicity for the benefit of their fellow-students, their college or university, and the public?

Even if we do approve of publicity, will it be to our advantage to permit students to develop it on a large scale in an academic community?

In some prominent institutions intercollegiate debating is now so weak that the slightest blow would destroy it utterly. Perhaps we should administer the blow and devote our energy entirely to the more academic phases of our work. Yet there are those among us who still regard debating as an important means of giving students valuable experience in public address while they are still in college, and of harnessing the undergraduate's zeal to participate in student activities for the purpose of affording him some training in popularizing knowledge and in attempting to influence public opinion. If this experience and this training are to be of the greatest value to the students, their efforts ought to receive some public attention. They ought to feel some responsibility for what they say and to know that they are trying to influence a real audience, not just a small group of friends.

In the hope of securing for debating the prominence in college life which we like to think it should have, we have been trying many experiments. In fact, we have varied all the elements and conditions of the art; but we do not flatter ourselves that we have been very successful in attaining our goal. We have tried one man on a side, two-man teams, three-man teams, and even split teams in our endeavor to provide novelty and to present the most appealing combination. We have used all types of debate: single, dual, triangular, twenty-four-hour, Oregon-plan, intramural, intersectional, and international, in our zeal to give variety to our seasons of intercollegiate debating. We have sought to develop interest by such divers means as shorter speeches, one-man rebuttals, no rebuttals, open forums after debates, cross examination, weekly discussion groups, speaking exchanges, tournaments, and radio debates. We have tested the audience vote both on skill in debating and on the merits of the question, the shift-of-opinion ballot, four judges, three judges, the paid critic judge, and the no-decision debate, in our search for a system that will give satisfaction. We have adopted off-campus debating before civic clubs, high schools, and churches. We have attempted new methods of finance in order to eliminate the necessity of charging for admittance to debates. We have made appeals for wider student support by increasing student responsibility for debating; by enlarg-

ing the debate squads; by encouraging active debate societies for those not on the squads; by rewarding the successful debaters with medals, pins, keys, cups, prizes, and election to honorary societies; by arranging long trips and even world tours; by forming representative debate councils of the leading students on the campus; and by announcing academic credit for intercollegiate debating. We have striven to improve the questions for debate by making them shorter, non-academic, of current interest, and adapted to the audience, and we have increased the number of questions used per season. Even debating itself has come in for a great many radical reforms to make it more attractive to participants and to audiences. We have stressed with students the factors of interest and of persuasion; illustrations rather than too many statistics; extempore speaking rather than dependence upon complete sets of notes; rhetorical plans psychologically adapted to particular audiences in addition to logical briefs containing all the arguments and evidence; a friendly, chatty attitude rather than a pugnacious, over-serious state of mind; variety, informality, wit, and humor; in short, we have adopted the point of view of public discussion to discover the truth so far as it can be discovered, rather than that of a contest to determine the most skillful debater. To some extent we have tried publicity, but only through occasional local-newspaper accounts, letters to high-school debaters, campus speeches, farce debates, and matter-of-fact posters. Should we too increase and improve our publicity lest we fail because our product is better than our advertising?

From this hasty survey of what we are doing to improve debating, it is clear that we have three problems in mind: (1) how to get the best students to represent the school in debate; (2) how to obtain large and interested audiences; and (3) how to make debating known and respected by the school community and by the general public. I suggest that all three of these problems may be solved, at least partially, by a discreet use of the right kinds of publicity. I do not mean to say that it should take the place of the other reforms we are trying. On the contrary, it will succeed more or less in proportion to the success of these other experiments. In fact, the first step in working out the technique of publicity for debate is to make sure that the quality of debates is such as to justify urging people to attend. We should present some-

thing of genuine benefit to the community. Our effort should be to win for debating the support it really deserves—no more and no less. There are many outside our own profession who assure us that it deserves far more support than it receives, and speak sorrowfully about the decline of debating in the last thirty or forty years. All we wish is to hold our own against the more widely advertised attractions in our modern life. We may think that it is hopeless to compete for our share of attention, but we can not be certain until we make a thorough and sincere effort not only to regain the position which too many are content to believe is lost, but also to attain an even more important place in college and national life.

If we grant that publicity is desirable and that we have need of it, we must next consider what organization and what means we should employ.[1] Since the direction of publicity is a large task in itself, it seems unwise to ask the student debate manager to handle it along with his other duties. Furthermore, the debate manager may not have a special aptitude for such a task. Perhaps it would be best to have a senior for publicity director, with a junior for associate publicity director in order that there may be someone each year with sufficient experience to take charge of the work. Underclassmen who wish to compete for these upperclass positions will make useful assistants for the director. The most important qualifications, aside from experience, are knowledge of advertising and news writing, fairly wide acquaintance on the campus, interest in debate, tact, persistence, and spare time. Some connection with the college paper is helpful, but not essential.

For numerous reasons it is best to have one man in charge. First of all, one man will be able to work out and to follow a definite and consistent plan of publicity. Secondly, a man will have more interest, a keener sense of responsibility, and consequently greater success if he realizes that debating is relying upon him for all publicity and that he will get all of the praise or all of the blame. With practice, such a director will become more efficient and will develop a style which will make debate publicity interesting. He will discover different points of view for news stories;

[1] Mr. Joyce Swan, who began debate publicity at Missouri two years ago under Professor Hulbert, has supplied many of the details for the latter part of this article.

he will collect information about all of the members of the squads; he will follow the progress made by a team preparing for a debate; he will secure facts about visiting teams, biographies of the speakers, and news of their tours. In other words, he will learn to develop a climactic interest before each debate. A third and very important reason is that, as time goes on, the city editors of the college and local papers come to depend upon a particular man for news of debate, and will print more of the material submitted. After a certain number of stories have been printed, the city editor begins to realize the importance of the stories and will ask for them, whereas at first the publicity director will find it necessary to ask to have them run and may need to resort to persuasion. One important task of the publicity director is to train editors to print what he turns in. Furthermore, one man soon comes to know just what is needed and just how to work with the various people in authority. But most important of all, perhaps, one man, if he is persistent, can accomplish a great deal in securing metropolitan publicity. If all of the stories come from one man, the editor will feel that they are more authoritative, and he will know to whom to write for further information if he needs it. If half a dozen students send in articles, the editor has less confidence in them and will be less likely to print them. Finally, from the point of view of those in charge of debating, placing one man in authority is desirable because it centers the responsibility and makes easier the development of the work.

Of the various types of publicity that may be used, news stories are probably most effective in the long run. Since the public must be constantly reminded that debates are coming, many short stories presumably gain more than a few long ones. If the director will begin with the tryouts in the fall and work up interest at once in order to bring out as many students as possible, he will find the campus much more receptive during the year. Summaries of the preceding season and of the proposed schedule for the new season make good opening news stories. To interest students directly in the tryouts, stories on the history of debating at the institution, on prominent graduates who were debaters, on what eminent men have said of debating, and on the importance of debating to the student, to the college or university, and to the public, will serve fairly well. Of course, the time, the place, and the

nature of the tryout, and the time and the procedure for registration should be announced two or three weeks in advance. After the squad is selected, a list of the men chosen, with some account of their achievements in activities and scholarship, if any, should appear. Even though the season does not get under way immediately, the director will still have plenty of material for stories. Changes in debating, the various types used, local debate organizations, national debate fraternities, traditional rivalries in debate, the development of women's debating, the differences between debating and athletics, debating in foreign countries, and similar subjects will suggest feature articles. As the time of the first debate approaches, the director should submit stories on the progress of the team, on the importance of the question, on the visiting debaters, on the tour of the opponents, on former debates with the visiting colleges, on the reason why a large audience is expected, and on the arrangements for the debate, such as time, place, chairman, plan of debate, length of speeches, and type of decision. Anything that promises to make the debate especially interesting, novel, or significant should be stressed. By submitting stories several weeks before a debate, the director can develop interest which he could not arouse by last-minute accounts. He must beware, however, of unnecessary repetition, since no editor will print the same news story twice.

Since most people will look at photographs in newspapers, it is wise to run pictures of both teams about two days before the debates. If there is no photo-engraving department on the paper, the debate organization will do well to buy cuts both of the squads and of the individual debaters. The value of pictures in attracting attention is far greater than that of a story. City papers will accept pictures more readily than they will stories in most instances, especially if debaters come from that city or from some nearby town where the paper has circulation.

After a debate, the director should make sure that an interesting account of the debate itself is immediately submitted for publication, because the editors are usually willing to give such accounts considerable space and prominence, and because such accounts will arouse interest in the next debate. If such material is published in the metropolitan press, the prestige of debating will be increased because it will then have more than campus significance.

A second important way to secure publicity is to post in prominent places before each debate at least one set of placards. There should be enough to receive complete circulation both on the campus and in the local stores and public places. The success of these placards depends entirely upon how well they apply the psychology of winning attention. They can be very attractive or very drab and uninteresting. The word "debate" should not be emphasized. It is better to play up some particular part of the debate or some special feature connected with it. We must remember that people have to be induced to change their minds about debating, which they think of as dry and dull. Anything which will make placards more appealing, such as bright colors or amusing cuts, will have some influence in getting people to attend debates.

Another good way of bringing debates to the attention of the community is to have students make speeches before various clubs and organizations. Many students will be interested if the matter is presented to them in the right way. Incidentally, this method costs nothing and gives students excellent practice in persuasive speaking. They should learn to stress the value of the particular debate to the particular audience; they should not be content with a mere announcement. Where possible, visiting each faternity and sorority for a brief speech of this sort will have noticeable effects. If a debater can get an opportunity to speak at a student mass meeting, he may do a great deal to attract a crowd. At Missouri last fall, the Cambridge debate was scheduled for the Friday evening before the West Virginia football game. At 7:15 that evening there was a mass meeting on the quadrangle to arouse enthusiasm for the game on Saturday. Following the mass meeting, the debate was to be held in the auditorium, while a reception and glee club program for parents and students were to be given in the gymnasium. The student president, although a debater, was of course bound to stress both meetings, but a former student president, also a debater, concluded his speech with a most persuasive appeal to attend the debate. Toward the close of the mass meeting, one of the English debaters gave a short speech which amused the crowd. The result was that the auditorium was so crowded for the debate that many were standing and some were turned away, whereas the reception and glee club program drew but a pitifully small attendance.

An energetic and resourceful publicity director will think of many other means of creating interest in debate, and will make an investigation to discover what appeals are most successful with the student body and with the community. He will make every effort to win the coöperation of the students and the town folk. Of course the faculty members in charge of debating must serve as a restraining influence at times in order to keep the publicity on a dignified plane, but any student entitled to hold such a responsible position would be likely to have good judgment.

Some may inquire what will induce a student to devote the necessary time and energy to a task of this kind. The right type of student will enjoy the work and will appreciate the experience. He will be glad to make the large number of necessary contacts on the campus, in town, and in near-by cities. Furthermore, he will receive a certain amount of money for the news and pictures he places in city papers. If those in charge of debating will recognize his efforts in every way possible, his position should easily become one of importance in the eyes of the students.

Let us see now how well this scheme will solve the three problems with which debating is confronted. In the first place, if debating is well known and appreciated on the campus, we should have no difficulty in securing the capable students for the squads. Publicity in metropolitan as well as local papers will raise debating in the esteem of the students and will make positions on debate squads posts of honor and importance toward which to strive. The second problem of obtaining large and interested audiences will be directly taken care of by advertising, providing debates are sufficiently well prepared and sufficiently interesting to make people want to go a second time. If the debaters themselves are students of importance on the campus, many students will go just to hear them speak. A debate in which Missouri was represented by the two candidates for student president drew a large and enthusiastic crowd of students. If the first two problems are solved, respect for debating both by the college or university community and by the general public will rapidly increase. It is often said that nothing succeeds like success. If debating is properly advertised, it will bring out crowds and will arouse students' interest. A better type of student will then become interested in debating, and debates will improve. Better debates will draw larger

crowds and increased interest until debating will command the attention and respect of the whole community. Even though people do not always attend the debates, they will maintain an interest in the progress of the debaters. But in the last analysis, the size of audiences will be the measure of success of the whole plan.

If such a plan for bringing debating to the attention of the public is worked out slowly and carefully and is not permitted to become blatant, we should have no reason to fear the criticism made of bad commercial advertising. Any publicity which calls special attention to itself is necessarily bad. But, in the words of an observer on an eastern campus: "Even in an idealistic university Youth learns the great extra-curricular truth that he sells the most clams who blows his horn the loudest." With a well-developed organization for restrained debate publicity, we should not have to apologize for debating as a highly respected and thriving student activity, as an excellent means of giving students experience in public address before real audiences, or as a reliable way of increasing public interest in both sides of controversial questions.

THE IMPORTANCE OF COLERIDGE'S TALK

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I

WHEN Samuel Taylor Coleridge called himself a "Poet and Philosopher in a mist," he put into words a prophecy as well as a keen bit of self-analysis. An aura of uncertainty still surrounds his name. "We are still," says Saintsbury, "unable to understand what strange impediments there were to the junction of the two ends of power and performance."[1] The problem, briefly, is this: Coleridge admittedly had a powerful intellect and an amazing breadth of knowledge; why, then, did he not write a ten- or twenty-foot shelf of books? Some critics call him lazy. Others blame his habit of taking opium. Another group, among

[1] GEORGE SAINTSBURY, *A History of Nineteenth Century Literature*, London, 1920, p. 59.

whom Mrs. Watson now takes first rank, attribute both the opium habit and the lack of production to ill health.[2]

Doubtless there is some truth in all these hypotheses. Coleridge in his own letters again and again brands himself slothful. But it is probable that, like Dr. Johnson, he did himself an injustice, that he called his supposed fault laziness because he was ignorant of its real nature. Again, there can be no doubt that he was physically far from strong, and that he suffered for many years severe pain which even opium was often powerless to dull. None of these theories, however, is entirely satisfactory, not because the facts have not been thoroughly investigated, but because in each case the basic assumption is erroneous.

This assumption is that Coleridge was primarily a writer, and must be judged as such. It implies that the written word was his best medium of self-expression. For when a critic essays to fix a man's place in history, he is only fair if he considers him in the light of his best medium. Sir Joshua Reynolds does not stand or fall by his conversation; Napoleon is not judged by his epigrams; nor is Dr. Johnson rated entirely by his verse. Of Coleridge, as of Dr. Johnson, it is possible to show that the man was greater than his written works, and that the main channel, the easiest channel, and the best channel for his self-expression was not written poetry, drama, or prose, or even formal lecturing, but informal oral discourse.

Coleridge anticipated his treatment by posterity, and rebelled against it in no uncertain terms. "Are books the only channel through which the stream of intellectual usefulness can flow?" he demands. "Is the diffusion of truth to be estimated by publications; or publications by the truth which they diffuse, or at least contain? .... Would that the criterion of a scholar's utility were the number and moral value of the truths, which he has been the means of throwing into the general circulation; or the number and moral value of the minds, whom, by his conversation or letters he has excited into activity, and supplied with the germs of their after-growth! A distinguished rank might not indeed, even then, be awarded to my exertions; but I should dare look forward with confidence to an honourable acquittal."[3]

[2] LUCY E. WATSON, *Coleridge at Highgate*, London, 1925.

[3] *Biographia Literaria*, ed. by H. N. and SARA COLERIDGE, New York, 1881, p. 321.

A number of important considerations underlie this statement. In the first place, Coleridge always disliked to write. In a note to John Thelwall he says, "I compose very little, and I absolutely hate composition, and such is my dislike that even a sense of duty is sometimes too weak to overpower it."[4] Several years later he wrote to Sir George Beaumont, "I detest writing politics, even on the right side."[5] Yet he had to live; and to live he was forced to write. In this spirit he tells John Taylor Coleridge, "I had time out of mind given it up as a lost cause, given myself over, I mean, a predestined author, though without a drop of true *author* blood in my veins."[6] He had difficulty in expressing in formal writing precisely what he wanted to say. He mentions this in a letter to Daniel Stuart: "After I had finished the third letter,[7] I thought it the best I had ever written; but, on reperusal, I perfectly agree with you. It is misty, and like most misty compositions, *laborious*.... Yet what I *wanted* to say is very important."[8] Evidently this was not an unusual situation for H. N. Coleridge states: "More than once has Mr. Coleridge said, that with pen in hand he felt a thousand checks and difficulties in expressing his meaning."[9] It is not strange, then, that "he did not willingly rush into print, except for purposes of profit or friendship."[10]

Hence Coleridge turned to informal talk partly because the labor of writing was distasteful. Another reason, suggested by James Gillman, is that in conversation he could forget his physical pain. "To the general observer," says Gillman, "his disease masked itself, and his personal sufferings were hidden and concealed... by the extraordinary power he had of apparently over-

[4] *The Letters of Samuel Taylor Coleridge*, ed. by E. H. COLERIDGE, Cambridge, 1895, Vol. I, p. 181.

[5] *Ibid.*, II, 574.

[6] *Ibid.*, II, 737.

[7] An open letter on Ireland to Judge Fletcher, printed in the *Courier*, Oct. 21, 1814.

[8] *Letters*, II, 634.

[9] *Quarterly Review*, LII, Aug., 1834, p. 4. The article was printed anonymously, but is identified in Murrary's Register. Walter Graham comments favorably upon this review in "Contemporary Critics of Coleridge," PMLA, XXXVIII, 286ff.

[10] BRANDL, *Life of Coleridge*, p. 247.

coming and drowning them as it were in 'fervid colloquy'."[11] There is also Coleridge's own testimony: "The stimulus of conversation suspends the terror that haunts my mind."[12] Ill health and the mental torture caused by his realization of slavery to opium did, therefore, have an effect on Coleridge's literary production. But the result was not that he ceased to communicate ideas; he simply became more confirmed in his preference for talking.

He did not turn to oral discourse, however, simply because it was easier or because it gave relief from pain. He had a clear conception of the function of the spoken word and a conviction of its superiority over the written. "It is not in *written words,*" he told Wordsworth, "but by the hundred modifications that looks make and tone, and denial of the *full* sense of the very words used, that one can reconcile the struggle between sincerity and diffidence."[13] To him, as to Plato, the spoken word was a living thing, the written word lifeless. In talking he could employ to the full his personal charm, "that quality which arrested attention in all companies and drew men's minds and hearts with a sense of something marvellous in him";[14] and "his abstrusest thoughts became rhythmical and clear when chaunted to their own music."[15]

But aside from all this, the very cast of Coleridge's mind made it inevitable that his best medium for expression should be an informal one. He was a dreamer, a theorizer, a person whose internal images were so vivid that for a great part of his life actual objects meant almost nothing to him. He preferred the abstract to the concrete, philosophy to life. Then, too, he had a wide range of knowledge, so wide, indeed, that he never succeeded in organizing his ideas into a unified system. De Quincey, Pater, and Swinburne, among others, mentioned, in this connection, the phenomenal energy of his mind.[16] His mind was always at work, always in the course of reasoning, always attempting to track ideas to first principles. He had no time to loiter along the way,

[11] Letter to Joseph Cottle, *Coleridge at Highgate*, p. 29.

[12] Letter to James Gillman, *Letters*, II, 658.

[13] *Ibid.*, II, 643.

[14] George E. Woodberry, *Makers of Literature*, New York, 1900, p. 28.

[15] H. N. Coleridge, *Quarterly Review*, *loc. cit.* p. 4.

[16] *The Collected Writings of Thomas De Quincey*, ed. by David Masson, London, 1897, Vol. II. Walter Pater, *Appreciations*, London, 1895. Algernon C. Swinburne, *Essays and Studies*, London, 1876.

no time to put his ideas into artistic form. Art implies selection and arrangement of details for a definite purpose. Coleridge's thought had an uncontrollable tendency to wander; before one idea had been fully pondered, another lured him on.[17] Hence his works, with few exceptions, are fragmentary or incoherent. When Ruskin said that a book is not a talked thing but a written thing, he gave the reason why Coleridge was not at his best when he turned from tongue to pen.

II

The obvious reply to all this is: What of "Kubla Khan," "Christabel," and "The Ancient Mariner"? They are undeniably great poems. The significant fact about them is that all were composed in one year, when Coleridge was under the powerful influence of William and Dorothy Wordsworth. These poems differ from the bulk of his verse because they are predominantly descriptive or narative. All are objective, whereas nearly all of Coleridge's other poems are predominantly philosophical, subjective, and hence abstract. The Wordsworths, for one brief season, brought him out into the sunlit world, put him face to face with natural objects, and made him observe and record. When that influence was removed, his poetic gift died. If Coleridge is judged by these poems, he is facing posterity in disguise, putting forth as his highest achievement the work which is least his own. For the purpose of discovering through what medium Coleridge normally expressed himself best, this little group of poems constitutes, therefore, merely an important detour from the main road.

Yet even on this detour, as on the main road, Coleridge's bent for talking had an important influence on his verse. Mrs. Sandford says that "the pen can never have been to him a very congenial instrument, and it is characteristic of him that his poems seems always to have been *composed and recited* before by laborious after-process, they were committed to paper."[18] Coleridge

[17] My conclusions as to the nature of Coleridge's mind are amplified at great length in H. L'Anson Fausset's *Samuel Taylor Coleridge*, New York, 1926, published since my original study, *Coleridge the Talker*, M. A. thesis, University of Pittsburgh 1926, was made.

[18] MRS. M. E. SANDFORD, *Thomas Poole and His Friends*, London, 1888, Vol. I, p. 38.

himself declared that he had the whole of two cantos of "Christabel" in mind before he began to write;[19] and on another occasion he wrote, "I myself have composed some verses on the comet, but ... my own brain is the only substance on which they have been recorded. I will, however, consign them to paper."[20] The traditional story that "Kubla Khan" was composed in a dream is therefore not incredible. Coleridge's mind was used to recording verses composed orally.

It is further significant that Coleridge's poetry is highly melodious. Oral composition and delivery before writing evidently contributed to this effect. As Hazlitt says of "The Ancient Mariner," "It ... has that rich, varied movement in the verse which gives a distant idea of the lofty or changeful tones of Mr. Coleridge's voice."[21] It was not without reason, as Mrs. Sandford says, "that the little circle at Stowey named him 'the Bard,' for the very *idea* of bard is ... a gifted and inspired nature ... pouring himself forth in winged words. His true position would have been the position of the philosopher of old, *speaking* by word of mouth to a group of trained disciples."[22]

III

If verse was for Coleridge usually not the best medium for communication, even though he often composed orally, written prose was an even less successful medium. Tom Poole, in a letter to his brother concerning the forthcoming *Friend*, struck the keynote of the difficulty: "He has promised you his *whole mind*, and, I will venture to say, he will keep his promise, for alas! his only error always has been to say openly all that at the moment occurs to him."[23] Walter Pater concisely sums up the result: His prose works, "of all works that have been influential in modern times ... are furthest from artistic form—bundles of notes; the original matter inseparably mixed with that borrowed from others; the whole just that mere preparation for an artistic effect that the finished artist would be careful one day to destroy."[24]

[19] COLERIDGE'S *Table Talk*, p. 268.
[20] *Letters*, II, 574.
[21] WILLIAM HAZLITT, *The Spirit of the Age*, London, 1825, p. 44.
[22] *Op. cit.*, I, 38, 39.
[23] *Ibid.*, II, 199.
[24] *Op. cit.* 71.

It was natural for Coleridge thus to pour forth his whole mind directly, with litle attention to artistic effect. Woodberry stresses "that fluent, manifold, voluminous faculty he possessed of absorbing and giving out ideas in vast quantities, as it were by bulk."[25] Coleridge always placed the emphasis on content rather than form. He chose subjects with an utter disregard for his possible audience, digressed whenever a byway looked interesting, and used language carelessly.

The choice of subjects for *The Watchman,* for example, compelled him to drop the work at the ninth number for lack of readers.[26] Friends and hostile critics alike protested against the list of topics selected for *The Friend* and the *Biographia Literaria,* but without avail.

The Friend is broken up by digressions, or "landing places," scattered at random. And so evident is the formlessness of the *Biographia Literaria* that Coleridge himself felt the necessity for frequent apologies. He opens Chapter IV with the words, "I have wandered far from the object in view";[27] he says in Chapter IX, "The feeling of gratitude which I cherish toward these men has caused me to digress further than I had foreseen or proposed";[28] and in the next chapter he admits, "This effusion might have been spared."[29] As books, therefore, *The Friend* and the *Biographia Literaria* lack the cardinal qualities of unity and coherence. Yet if the same material, much of which is admittedly first rate, were cut up into segments, it would make excellent talk. "What the reader . . . will least find in Coleridge's prose writings," says Pater "is the excitement of the literary sense. And yet, in these grey volumes, we have the larger part of the production of one who made way ever by a charm, the charm of voice, of aspect, of language, above all by the intellectual charm of new, moving, luminous ideas."[30] And he sums up the whole point with this: "He sometimes attempts to reduce a phase of thought, subtle and exquisite, to conditions too rough for it . . .," attempting

[25] *Op. cit.,* 49.
[26] *Biographia Literaria,* 290.
[27] *Ibid.,* 194.
[28] *Ibid.,* 262.
[29] *Ibid.,* 282.
[30] *Op. cit.,* 68.

"to propagate the volatile spirit of conversation into the less ethereal fabric of a written book."[31]

The point may here be raised that since most of his prose works were dictated, they represent Coleridge's talk, taken down verbatim by friends who acted (to adopt Carlyle's phrase) as the passive buckets into which he pumped; hence his actual oral discourse could not have been better. But it must be remembered that much of the material was worked over by the author before finally appearing in print, and that in dictating for publication Coleridge always had the notion that he must conform to some rather definite rules of literary style. His works are not a true reflection of his talk; they show it distorted and muffled by an attempt to comply with the dictates of formal composition.

This idea is substantiated by several of Coleridge's own statements. "I can never so far sacrifice my judgment to the desire of being immediately popular," he writes in *The Friend*, "as to cast my sentences in the French moulds, or affect a style which an ancient critic would have deemed purposely invented for persons troubled with the asthma to read, and for those to comprehend who labor under the more pitiable asthma of a short-witted intellect."[32] In a letter to Tom Poole, who had criticized *The Friend*, he says: "All the defects you have mentioned I am perfectly aware of, and am anxiously endeavoring to avoid. There is too often an *entortillage* in the sentences and even in the thought (which nothing can justify), and, always almost, a stately piling up of *story* on *story* in one architectural period, which is not suited to the present illogical age . . . ."[33]

His prose, therefore, is everywhere a mirror of the struggle between Coleridge the critic and Coleridge the talker. He defends the frequent use of parentheses because parentheses present "the *drama* of reason," because they show "the thought growing."[34] On this point the critic bows to the talker. He uses italics, initial capital letters, small capitals, and large capitals in an attempt to break through the inevitable limitations of printed

[31] *Ibid.*, 71.
[32] P. 30.
[33] *Letters*, II, 551.
[34] *Ibid.*, II, 558, 559.

language, to show inflections of voice and modulations of emphasis.[35]

Many of his sentences follow formal rules of rhetoric; others have a structure so highly involved that only a skilled reader can make them plain. Often the thoughts follow one another simply in the order in which they occurred to him. For example: "God forbid! that I should be suspected of a wish to enter into a rivalry with Schelling for the honors unequivocally his right, not only as a great and original genius, but as the *founder* of the Philosophy of Nature, and as the most successful *improver* of the Dynamic System, which, begun by Bruno, was re-introduced (in a more philosophical form, and freed from all its impurities and visionary accompaniments) by Kant; in whom it was the native and necessary growth of his own system."[36] The ideas here obviously follow, as in informal talk, a chronological or associative, rather than a logical order. They are not expressed as the best literary taste would decree: no rhetorical figure, such as antithesis or balance, is employed, and where an extra thought intrudes, it is not worked into the fabric of the sentence by subordination or left for another sentence, but is inserted immediately in parentheses. If spoken, with, necessary pauses and inflections, the sentence would be perfectly plain; on the printed page it seems rambling and misshapen.

In Coleridge's prose, therefore, the formal and the informal rub elbows. His style is so uneven as almost to defy specific criticism. Anything the critic may say about one sentence is apt to be disproved by the next. As a whole, it is not first rate prose. The printed page was for Coleridge a frame too confining, a prison in which his winged words too open languished and died.

IV

As a lecturer Coleridge was still under some obligation to be methodical. An audience expects, at least, that the speaker will discuss the subject announced; if he fails to do so, the lecture may be called a failure, regardless of the excellence of the ideas expressed. The audience expects, too, that the speaker will keep to the subject, and develop it clearly and coherently. Coleridge realized these obligations and promised Sir Humphrey Davy in a

[35] The italics in all Coleridge's sentences quoted herein are his own.
[36] *Biographia Literaria*, 272, 273.

letter concerning the lectures to be given at the Royal Institution in 1808 that he would not give a lecture until he had in writing at least half the course.[37] But his good intentions came to little. Campbell states that he "did not write out his lectures, but delivered them extemporaneously, declaring that even the notes he held in his hand hampered him."[38]

Consequently he wandered from the subject again and again. Crabbe Robinson's notes on two lectures are illuminating:

"Accompanied Mrs. Rutt to Coleridge's lecture. In this he surpassed himself in the art of talking very amusingly witht. speaking at all on the subject to wh. the audience were especially invited. According to advt., C. was to lecture on *Romeo & Juliet* & Shakespeare's female characters. Instead, he began with a defense of school-flogging . . . without pretending to find the least connection between the topic and poetry. Afterwards he remarked on the character of the age of Eliz. & James I . . . over that of Chas. I . . . . He distinguished between Wit & Fancy—not very clearly—; he discoursed on the character of the different languages of Europe, attacked the fashionable notion concerning poetic diction, & abused Johnson's lines 'If observation with extensive view,' ridiculing the tautology; & he commented on the alleged impurity of Shakespeare & vindicated him agst. the charge with warmth!"[39]

"Evening at Coleridge's lecture, Surrey Institution. Three-fourths of the lecture a declamation on Atheism. He meant to introduce by a reference to religion, the German antithesis between paganism & Christianity, which was itself to be merely an introduction to the contrast between classic & romantic poetry. But as usual he wasted his time on the introduction to the introduction."[40]

In most of his notes and letters, Robinson makes it clear that he is explaining the effect of the lectures on the average man in a popular audience. People who came to hear intelligible talks on specific subjects were, he says, usually disappointed. But the thoughts expressed, considered without reference to their applica-

[37] *Letters*, II, 516.
[38] *Op. cit.*, 184.
[39] *Op. cit.*, 115, 116.
[40] *Ibid.*, 134.

tion, he thinks splendid. "With all these defects," he wrote Mrs. Clarkson, "there will always be a small circle who will listen with delight to his effusions .... I have not missed a lecture & have always left the room with the satisfaction which the hearkening to the display of truth in a beautiful form always gives."[41]

Assuming the defects and excellencies already mentioned, the evidence seems to show further that Coleridge expressed himself best when he talked without any preparation whatever. To his wife he wrote in 1813, "I concluded my Lectures last night most triumphantly, with loud, long, and enthusiastic applauses at my entrance, and ditto in yet fuller chorus as, and for some minutes after, I had retired. It was lucky that (as I never once thought of the Lecture till I had entered the Lecture Box), the two last were the most impressive and really the best."[42]

An enthusiastic account of an entirely impromptu discourse is given by James Gillman.[43] Sometime in 1818 Coleridge was asked to give a lecture in the rooms of the London Philosophical Society. The request was received in the morning, and the lecture was scheduled for that evening. When Coleridge and Gillman arrived, the president of the society arose and announced that Coleridge would speak on "The Growth of the Individual Mind." "A pretty stiff subject they have chosen," Coleridge remarked to Gillman, and asked him to pinch his ankle when he thought the lecture had lasted long enough.

The lecture started. "He was brilliant, eloquent, and logically consecutive .... The lecture was quite new to me, and I believe quite new to himself .... The floating thoughts were most beautifully arranged and delivered on the spur of the moment." So entranced was Gillman that an hour and a half went by before he remembered to use the signal for ending the lecture.

The more informal he could be, then, the better Coleridge talked. But even the best of his lectures never quite equalled his conversation. "I had heard the same things from C. in private conversation, & frequently in better style than in the lecture itself," wrote Crabbe Robinson;[44] and he records a meeting with

[41] *Ibid.*, 116.
[42] *Letters*, II, 604.
[43] *The Life of Coleridge*, London, 1825, pp. 335, 336.
[44] *Op. cit.*, 113.

Godwin when "He spoke with great severity of Col.'s lectures, wh. he thinks infinitely below his conversation in private company."[45] The mere presence of a large group who expected something definite kept Coleridge from reaching, in his lectures, his highest peaks of eloquence.

What has been said about the lectures applies also to Coleridge's sermons, despite Hazlitt's exaggerated praise in "My First Acquaintance with Poets."[46] Perhaps the most sincere and significant comment is that recorded by Coleridge himself in a letter to Tom Poole:" One fellow remarked that he would rather hear me *talk* than *preach*."[47]

Conversation has been defined by a recent critic as the relaxed utterance of an orderly intellect.[48] When, as in the case of Coleridge, the intellect is inherently disorderly, conversation becomes, almost of necessity, the best medium for communication. Physical causes and a belief in the value of the spoken word combined with psychological characteristics to make Coleridge a talker rather than a writer. When he talked to a group of friends at Highgate on a Thursday evening or found a receptive listener in a village lane, he could speak of whatever came to his mind without restraint. Unity, coherence, and emphasis are the *sine qua non* of written prose or poetry, formal lectures and sermons; they are not absolute essentials in talk. Talk is fluid, alive, responsive to the whim of the speaker and the suggestions of listeners. The talker can range "from heaven to earth, from earth to heaven," with the mood of the moment. He can use the charm of his voice, the power of his eye, the whole force of his personality to enforce his words. When Coleridge expressed himself, he had to have freedom; he found it only in the spoken word. Hence, as Talfourd says, "the riches of his mind were developed not in writing, but in his speech."[49] "Great in his writings," says Lamb, "he was greatest in his conversation."[50]

It is not necessary to the present purpose to analyze Coler-

[45] *Ibid.*, 118.

[46] Printed in the *Liberal*, No. III, 1823.

[47] Campbell's *Life*, p. 84.

[48] H. C. BINKLEY, "Essays and Letter Writing," PMLA, Vol. XLI, No. 2, June, 1926.

[49] Quoted in A. P. Russell's *Characteristics*, New York, 1896, p. 19.

[50] *Monthly Magazine*, Feb. 8, 1845.

idge's talk. His power and influence have long been recognized, though not fully appreciated in relation to his intellectual contribution as a whole. It is enough to point out that the critics who have attributed the scantiness of his literary production to laziness or opium have maligned his character and given a false impression because they have underestimated this factor. Many of them speak of the man whom Hazlitt called "the most impressive talker of his age"[51] simply as a writer, failing to realize that in his written works "hardly a gleam is to be found . . . of the brilliancy and richness of those stores of thought and language"[52] that he poured out incessantly in conversation. If Coleridge had had a Boswell ever at his elbow to take down his constant stream of talk, he would have come down to us as another, and perhaps a greater, Dr. Johnson. Until the full significance of his reliance on the spoken word is recognized, Coleridge will remain, in Sterling's words, "one of . . . the few Immortals, the ill-understood and ill-requited, who have walked this earth."[53]

[51] *The Spirit of the Age*, p. 38.
[52] *Ibid.*, 45.
[53] Quoted in *Characteristics*, 16, 17.

NEW BOOKS

[New books are sent to staff reviewers, but voluntary contributions are gladly considered. Manuscripts should be sent to Hoyt. H. Hudson, Review Editor, Princeton University.]

Disraeli, A Picture of the Victorian Age, by ANDRÉ MAUROIS. New York: Appleton and Co., 1928: pp. xiii, 379: $3.

Monsieur Maurois' latest biography should interest the readers of this JOURNAL for at least two reasons. The first is the readability of the book. Maurois is always stimulating, and with so amazing a figure as Benjamin Disraeli, Earl of Beaconsfield, as his central figure, he is at his best. Even the primary defect of this biography, its lack of thoroughness concerning less important phases of Beaconsfield's career, is a blessing to many readers. In certain ways, *Disraeli* is better than Maurois' *Ariel: The Life of Shelley.* In emphasis, at least, the treatment is somewhat more original. It differs widely from that given, for example, by Parker in his famous play, *Disraeli,* a favorite for amateur production and therefore known to many of us.

But *Disraeli* should be particularly interesting for an even more vital reason. Although, strangely enough, he is often omitted from our lists of outstanding British orators, Disraeli was one of the most effective speakers in the history of Parliament, as well as one of the most skillful masters of persuasive methods both in and out of the House. Nor was his appeal limited to Britain. He is remembered both on the continent and in this country; even after fifty years his character and personality remain fascinating and memorable. Maurois has re-created this arresting Disraeli for us. But more important, he has analyzed many of the persuasive and rhetorical methods used by Disraeli to impress his contemporaries. Unlike most biographers, Maurois understands the problems of the public speaker. He shows us Disraeli's adaptability to his audience and his almost unfailing facility in analyzing the right moment to present what we would term the "action" step—traits

which have caused some who do not understand the speaker's problems to accuse him of excessive opportunism.

Maurois illustrates also Disraeli's use of boldness and even of arrogance at the proper time; his easy, direct, and conversational manner, "free from stereotyped phrases"; his mastery of the aptly-stated slogan; his dangerous but skillful indulgence in irony, a weapon particularly fitted for combat before a sophisticated audience. Maurois' description of Disraeli's semi-subtle attack on Sir Robert Peel is one of the best accounts ever written from our point of view. The speech situation stands out as a reality. He gives us more than the words of the oration, mere blueprints of a presentation long cold and dead. Instead, the reader can fairly *hear* Disraeli as he launched the attack which lead ultimately to the destruction of Peel, the most powerful political leader of that decade. If more of our orators were interpreted as sympathetically, our students would read their speeches with greater zeal than they now display.

But most of all, a study of Disraeli, to which Maurois' book is an excellent introduction, is valuable to every teacher of persuasion who would either emphasize or explain a long neglected aspect —the appeal to the imagination. Disraeli challenged the imaginations, especially those of the youthful and vigorous. After years of effort, he succeeded in bringing the Conservative party to stand for conceptions which possessed an imaginative connotation—the Church, the Throne, the Empire, Electoral Reforms, Relief for the Poor, Greater England! And although we cannot use most of his symbols, the method is as valuable today as in 1870. An undertaking of this method, which Maurois fairly adequately explains, will, at the very least, aid us in interpreting for our students such extraordinary figures as Andrew Jackson, LaFollette, Roosevelt, Darrow, Mayor Thompson, Beveridge, Al Smith, the Klansmen, and others. To say merely that certain of them appeal to prejudices is to be very superficial indeed. And although his analysis is somewhat incomplete, Maurois digs into Disraeli's life and work, endeavoring to find exactly what he did and how he did it.

The book is of additional utility in that it contains a suggestive picture of Gladstone and his famous forensic manner. *Disraeli* might be assigned very profitably as collateral reading in any course on British or world oratory in which either Disraeli or Glad-

stone appeared. Further, Disraelian assignments should be of unusual interest in any city college, where a sometimes dominant portion of the class would no doubt be pleased to have one of their own race included in the course of study. And, above all, *Disraeli* is, as I have stated, valuable to the teacher of speech who would construct a case outline of persuasive tactics.

EDWIN H. PAGET, *Syracuse University*

Westminster Voices: Studies in Parliamentary Speech. By JAMES JOHNSTON. London: Hodder and Stoughton: pp. 255.

Mr. Johnston's profession is in some respects closely allied to that of the teacher of public speaking. The teacher, of course, is a professional listener to speeches. So is the parliamentary reporter; perhaps the reporter, whose business it is to set down an accurate summary of what was said, is the better listener; certainly he has the advantage that the speeches he hears are not made by juveniles nor on occasions lacking in practical import. There is a distinct interest in the first-hand observations of an experienced professional listener to the great and the almost great speakers in Parliament, more especially as such reports are rare. If there is another book comparable in aim to *Westminster Voices*, the present reviewer has not heard of it. The usual article on a parliamentary or a congressional leader is a personal sketch, concerned with the man, his policies, his wife, his dog, and his pipe, but not long concerned with the speaker. We are grateful, therefore, for a volume which is intended to be an essay in speech criticism, which treats the politicians discussed purely as speakers, and which seeks to do for the leading English Parliamentary speakers of the twentieth century what the literary or dramatic critics accomplish in their particular spheres.

The underlying presupposition of his whole book is clearly stated by Mr. Johnston: it is that speaking, as much as poetry, music, or painting, is a fine art and that therefore the same principles of judgment apply. He recognizes, of course, that persuasion is a practical aim, but holds that æsthetic means must be employed by one who would succeed in his persuasive purpose, and that the auditor tends to regard speaking from a purely æsthetic point of view, may be intensely pleased and yet not at all persuaded. This position, it seems to the present reviewer, is

more than questionable; unless the listener be a parliamentary reporter who has divested himself of all sense of citizenship, the speaker's persuasive intent is distinctly part of the picture. Even for the thoroughly disinterested observer, the æsthetic aspect of the speaker's performance is not completely separable from his choice of a party and his whole system of thought. To regard the speaker merely as such is to take him out of the frame of social relations in which, as a leader by gifts of speech, he properly belongs.

Mr. Johnston has, however, written a very interesting series of sketches of speakers whom he himself has heard, in most cases frequently. They include Balfour, Asquith, Lloyd-George, Grey, the Cecils, Churchill, and a variety of lesser lights. Mr. Johnston's observations are distinctly illuminating; his account of Balfour especially will surprise those who are not acquainted with that orator's long parliamentary career; and our author has an excellent gift for explaining his ideas. Perhaps he leans too heavily on what he calls the "hierarchy of speech," an ascending classification into fine speaker, eloquent speaker, orator. Perhaps he is not quite clear as to the mystic union between speaker and audience which the orator alone can reach. But he is highly successful in communicating the quality of voices and the impression of personalities; he tends to be less interested in the structure of speeches than in the speaker's fertility in ideas and images and in his gifts of style. In short, we have here, not a complete rhetorical criticism, but a criticism that is on the right track, and that has the utility of giving to others, who will be able to deal with Balfour and his contemporaries only through the printed page, the impressions of any eye-witness.

H. A. WICHELNS, *Cornell University*

Representative Phi Beta Kappa Orations: Second Series. Edited by CLARK S. NORTHUP, with an introduction by C. F. THWING. New York: The Elisha Parmele Press, 1927: pp. 554.

This second series of Phi Beta Kappa Orations, like its predecessor, covers roughly a century in which scholars have presented to their peers ideas of universal significance rather than appeals for specific measures of the moment. Like its predecessor,

this volume gives half its space to the last quarter century. All the speakers represented are new to this series, except Professor Shorey who deals now, not with the Unity of Human Nature, but with the question, Can an American be an Optimist? Naturally enough, the second series has fewer names as distinguished as Emerson, Curtis, Phillips, Eliot, Royce, Wilson; yet it has Story, Sumner, Hale,—and VanDyke. The leading topic of the first series was scholarship and its uses to society; that of the second is the destiny of culture in America.

Dr. Thwing's introduction to this series is a distinct addition to the interest of the volume. One need not agree with Dr. Thwing that eloquence is lacking to these volumes because passion is absent, nor that American oratory of the past can be classed as Greek in its regularity, that of the present as Gothic in its irregularity. But one can agree that these orations are in general expository and interpretative, that they represent a union of the permanent and the timely, thus securing and maintaining a notable moral elevation ,and that "they represent the grand human categories and yet they are seldom or never grandiose."

H. A. WICHELNS, *Cornell University*

Milton on Education: The Tractate of Education with supplementary extracts from other writings of Milton. Edited by O. M. AINSWORTH. New Haven: Yale University Press, 1928: pp. xiv, 369.

This volume deserves its place in the Cornell Studies in English, for it renders a useful service to at least two classes of students and teachers. Those of us who prefer the opinions on education of minds universally acknowledged to be of the first order, will find Milton's here, not only as expressed in the well-known *Tractate,* but as found in all his other writings, both prose and verse; it is no small service to have Milton's ideas on education so collected, and related (in an interesting and ably written introduction) to the stream of thought of their time. Those of us who are interested in scholarly method will find this book an excellent example of a valuable type of dissertation. The topical method of setting out all the ideas of a distinguished man on an important subject (casual remarks no less than considered essays) and of relating his ideas to their sources and to the thoughts of his con-

temporaries, is one that might well be applied to Burke, to Webster, or to any of the great preachers.

H. A. WICHELNS, *Cornell University*

Classified Speech Models. Collected by WILLIAM NORWOOD BRIGANCE. New York: F. S. Crofts & Co., 1928: 413 pp.

In this book Professor William N. Brigance has collected fifty-eight speeches. Most of these addresses, though not all of them, have been delivered before audiences since 1900. They represent all the forms of public address that are typical of modern public speaking: campaign, judicial, legislative, and pulpit speeches; addresses of introduction, welcome, response, presentation, acceptance and farewell; after-dinner, anniversary, dedication, inaugural, eulogy, nominating speeches and the lecture. Each of these forms is illustrated by from one speech to half a dozen.

The compiler makes the statement in his preface that "for this collection special effort has been made to get speeches as they come fresh from the lips of each speaker with all the back lash from the audience included." This method of selection has at least two features to commend it. In the first place a speech so selected is likely to reveal the influence of an audience situation. More spontaneity is thus evident than is usually observable in the address that has been carefully edited for publication by the speaker. In the second place the student, or the general reader for that matter, has a chance to see how a speaker responds, when actually under the influence of contact with an audience. The whole situation is of course not complete because the speaker's personality, voice, inflection, and action are absent. Yet something of this "whole situation" is obtained by the use of stenographer's copy that is not obtained in the case of the carefully revised manuscript. Too often the life is taken out of the speech by patient editing, and nothing is left but a carefully written essay.

Some readers will doubtless feel disappointed that the speeches under certain classifications are not more adequately represented. For example, the legislative speeches selected are limited by two. There can not be any serious objection to them. They are good addresses, one by John Sharpe Williams of Mississippi, and the other by Woodrow Wilson. The fact remains, however, that there is a vast body of legislative speech material that these two ad-

dresses do not typify. While the reader may wish additions at this, and perhaps at some other points, he must bear in mind the limitations of space in a book of this nature.

As a general observation on the speeches, as a whole, it is to be noted that they are interesting; they are selected, in part at least, because they are readable. Any teacher, looking for a book of speeches to use with his students, will welcome this characteristic, because the absence of the speaker and his voice and his action so frequently leaves the address without the life and power that is needed to command the student's interest and attention. By a skillful and intelligent use of notes, as prefatory material to each speech, Professor Brigance has made a valuable contribution to the book. Under the general terms of speaker, occasion, audience, and nature of speech, introductory facts are presented that materially aid the reader to get the actual setting and atmosphere in which the address was delivered. These notes are few in number, are well selected and compactly stated so that the reader, if he has any imagination at all, or has speaker and audience sense, may get an adequate conception of how and why the speaker functioned as he did.

Teachers of speech will be grateful to Professor Brigance for his labor in compiling this collection. There was need for just such a book. Whether used as a text for class work, or as a reference book, there is sufficient material, and of a varied type, so that the student may be able to get the best modern models to stimulate both his interest in speech study and in the development of his own powers to build public addresses.

C. D. HARDY, *Northwestern University*

The Vowel. By G. OSCAR RUSSELL. Columbus: The Ohio State University Press, 1928: pp. 353.

There is a touch of irony in the fact that the study and experimentation of which this book is the outcome was begun, many years ago, to prove to sceptical students the validity of the so-called vowel triangle; for of all attacks upon that theory, the present work is the most thorough-going and convincing.

The author has spared no pains in the pursuance of his study. He has read everything of importance relating to the subject,—not only the theories of the leading phoneticians and physicists, but al-

so those of the men who have investigated the subject in an attempt to perfect a device for imitating speech, from Pope Sylvester II to Sir Richard Paget in our own days. Professor Russell has studied in the best phonetics laboratories in America and in Europe and has learned at first hand the theories and methods of the leading experimental phoneticians. He has made a tremendous number of investigations with the aid of the autophonoscope, the laryngoperiskop (his own invention, by the way), the artificial palate, the X-ray, and the motion picture camera.

As a result of his experiments the author is convinced that the schematic simplification of vowel formation to a mere matter of tongue and lip positions fails to take into account other factors of equal or even greater importance. This theory as every phonetician knows, is that the air waves (whether produced by infinitesimally small puffs of air, or by the vibrations of the vocal cords) are given the resonances of the various vowels by means of changes in the mouth resonator, resulting from the adjustments of the tongue and lips. Because the key vowels *i* (as in "machine") *u* (as in "true") and *a* (as in "ah") seem to be made with the active part of the tongue in the high front, high back, and low middle positions respectively, the theory has been called the vowel-triangle theory.

Flaws in this theory have been noted by such phoneticians as Vietor, Jesperson, and Daniel Jones; by singing teachers who have frequently discovered that a given vowel can be produced with perfect clearness and with much more pleasing tone quality by a different mouth position from the one prescribed; by teachers of speech and of foreign languages; and lastly by enterprising students who have annoyed not only Professor Russell but many another teacher by insisting, for instance, that they can make a perfectly good *ah* with the mouth wide open or tightly closed, and with the tongue and lips in any one of a number of different positions.

Professor Russell's contention is that in determining vowel quality, the size and shape of the throat cavity is a more constant (and therefore a more important) factor than the size and shape of the mouth, and that there are still other very important elements, such as the position of the larynx, the position and tension of the true and the false vocal cords, and the tension of the epiglot-

teal and hyoid muscles, and other extrinsic muscles of the tongue.

The conclusion reached by Professor Russell is that since the physiological conditions governing the production of vowels are so complex and the more important of them so difficult to observe and to control by the will, and since after all the whole question is one of effect on the ear, common sense as well as scientific accuracy demands a return to the older, purely acoustic method of vowel classification.

As to the value of the work: it seems to the reviewer the most important book for teachers of spoken language (whether English or foreign), that has come to her notice in a long time. No one who reads it with an open mind can fail to be impressed with the thoroughness and accuracy of the experimentation on which it is based, and the convincing nature of the evidence which the author marshals in support of his theory. The book lacks somewhat in brevity and clearness of expression, but the author was obviously more concerned with getting the results of his investigations before the teachers than with writing a work of literature.

The book will undoubtedly serve one excellent purpose at least. It will lead to endless and stimulating discussions among teachers of speech who are trying to make their methods at once more scientific and more economical. The Sir Roger de Coverley's among us will feel that there is much to be said on both sides of the question. To rely entirely on the ear in matters acoustic seems undeniably valid. But any one who has spent years in trying to train ears knows that it is a slow and discouraging process and will hesitate before throwing away the help of two other senses. The present writer has for some time been convinced, by relatively superficial investigation, that the most important adjustments are those of the larynx and the pharynx. Yet since these adjustments are in normal condition accompanied by corresponding positions of the tongue and lips, and since care in placing the latter helps in producing not only clearer vowels but better tone quality, she is disinclined for the present to disregard physiological considerations entirely.

"For the present" is said advisedly, for Professor Russell's book on Speech and Voice is due to appear soon; and that may give convincing proof of the practicability, as well as the scientific accuracy, of a purely acoustic method of vowel study.

ELIZABETH AVERY, *Smith College*

Das russische Theater. By JOSEPH GREGOR and RENE FUELOEP-MILLER. Zürich, Leipzig, Wien: Amalthea, 1927: 137 pp., 405 plates.

Fortunately, the authors, in planning *Das russische Theater*, have made possible the concise, three-fold division of Caesar's Gaul, apparently as dear to the heart of a book reviewer as to a Roman conqueror. They have not, however, furnished any material which can rightly come under the "palpitatingly psychic" or the "synthetically distilled ego" category of orthodox dramatic reviewing. They are content with stating facts, inserting pictures, and steering clear of that well-oiled diction which has been known to cause normal, healthy citizens to dedicate themselves to "the drama," all in a heap.

Part I, written by Joseph Gregor, is concerned chiefly with modern methods of Russian dramatic production, with special reference to the realistic work of Stanislavsky and the Little Theater of Moscow, to the symbolic, decorative work, both in scene and in costume, of Léon Bakst and Alexander Benois, to the pioneering of Alexander Tairoff in tri-dimensionality and breaking of the stage picture into many levels, and lastly, to the innovations of V. E. Mayerhold in constructivism in the post-Revolution theatre. The discussion of Stanislavsky's work, though concise and clear, is naturally not as interesting nor as complete as that producer's own account of his work in *My Life in Art.* The description of the technique of Bakst and Benois is comparable to that of Alexander Bakshy in *The Path of the Modern Russian Stage,* or to Sheldon Cheney's recent volume, *Stage Decoration.* Color as a factor in the interpretation of a play and not as an end in itself, is one of the watchwords of the modern apostles of the art theatre, but the importance of the Russians in originating and in spreading this gospel is stressed more by Gregor than by some of his contemporaries. To him, it is Russia's chief contribution to modern dramatic production. Since 1917, according to this writer, theatre in Russia has meant liberation from the world through fantasy; to this movement away from realism, he feels that Bakst's symbolic work has contributed much. Tairoff's pleas for "the strong, elemental art of acting," through which the actor performs not "with mouth and gestures but in his entire and complete per-

sonality'' is also a vital aspect of Part I of this book; the actor, says Tairoff, should not be placed on a picture frame stage with perspective; he needs space and a chance to act on all possible levels. Gregor adds to Tairoff's analysis that the Russian actor is an expression of the creative energy of the whole group, showing how intimately he is associated with his audience, how much he depends upon the sympathy beyond the footlights, how greatly he differs from the German actor in this respect, and how impossible a Russian Commedia dell'Arte would be, because of the Russian lack of power to improvise.

Part II, written by René Fülöp-Miller, is an historical review of the Russian theatre from the mid-seventeenth century to the present day, with emphasis upon one fact,—that the history of the Russian theatre is one of revolution. The Romanoffs, seeking to impose western civilization upon their subjects, imported traveling troups of actors from Germany, Italy, and France to their court until, by the beginning of the nineteenth century, all the well-known European plays were seen on the stage of Russia. Then the nobility, becoming powerful politically, also dominated the nation's dramatic activity, substituting for the court theatre plays, individual performances and ballets in their castles under their own supervision. Next, came the domination of the burger class politically, their protest against feudalism, and their desire to realize their own national life. In this period, Fülöp-Miller includes such names as Gogol, Ostrovsky and Chekov, among the dramatists, and Evreinoff, Mardschanoff, and Tairoff as exponents of the reaction against realism in play and in production, toward a frank theatricality rather than illusion. They sought a separation of ''literature'' and ''theatre,'' or at least an admission that literature and poets do not create theatre. The theatre of the folk, which is the last expression of Russian dramatic history and which dates from the Revolution, is the concluding division of Part II.

The purpose of Part III is to illustrate some of the statements of the two preceding sections. Typical Court Theatre productions of the nineteenth century appear in *Eugen Onegin* (Pl. 14); the early work of the Moscow Little Theatre in the 90's is shown in *Don Carlos* (Pl. 21) and of the Art Theatre in *Anathe-*

ma, The Three Sisters, and *The Brothers Karamassoff* (Pl. 27, 80, 81). Costumes and scenes by Benois, Dobuschinski, and Bakst, particularly those in color for *Le Malade imaginaire, The Robbers, Helen of Sparta, St. Sebastian* and *Scheherezade* (Pl. 63, ff.) are excellent in minuteness and accuracy of design as well as in delicacy of color. Plates illustrating the Russian ballet and the marionettes of Gontscharowa are the least technical but probably one of the most interesting features of this book. The work of Exter in the Little Theatre of Moscow, following in the steps of Bakst, appears in unique constructivist sets, especially for *Othello* (Pl. 195), *The Daughter of the Sun* (Pl. 197), and in sketches for costumes. Rabinowitsch's scene for *Lysistrata* (Pl. 319) and Wesin's for *Phedre* (Pl. 203) express similar tendencies in production.

The Experimental Theatre of Leningrad and Vsevold Mayerhold's Theatre of the Revolution form the basis for most of the concluding material which is illustrative of very recent work in Russian production. A comparison of Martrunin's *Eugen Onegin* (Pl. 242) with that of the Court Theatre (Pl. 14) shows to what extent new theories have been applied since 1890. Winogradowa's costume model for *Lohengrin* (Pl. 282), Andrejenko's constructions of lines, masses and steps (Pl. 296, 297), Wachtangoff's scenes for *Turandot* (Pl. 310-315), the Habima Theatre's *Dybbuk* (Pl. 324-327) and Mayerhold's *Revisor* production (Pl. 369) also are proof of what Russia has contributed, both in theory and in practice. In fact, at the risk of encroaching upon orthodox, "provocative" reviewing, one should add that the modern producer who has not studied the plates in Part III of *The Russian Theatre* does not know his field as thoroughly as he might, even though he has read what Oliver Sayler, Huntley Carter, Alexander Bakshy, and Sheldon Cheney have written on the subject.

The chief defect of the book is that Part II repeats some of Part I in its discussion of the theatre of the last twenty-five years. Its chief merit lies in the fact that, although devoted entirely to an analysis of what is distinctly Russian, it is not a "chimney for soul distress"; the atmosphere of "I feel so sad, dear Vlass" is no part of its direct, unemotional expression.

DOROTHY KAUCHER, *University of Missouri*

The Technique of Controversy. Principles of Dynamic Logic. By BORIS B. BOGOSLOVSKY, Ph. D. New York: Harcourt, Brace and Company, the International Library of Psychology, Philosophy, and Scientific Method, 1928: pp. viii, 266.

This is a good book, but it does not set forth the technique of controversy. As an outline of dynamic logic (using "outline" in its recent sense of an expository summary), it should be read by all who have to do with rhetoric and argumentation, unless they already have learned their dynamic logic from Sidgwick, Schiller, Dewey, or Keyser. Perhaps within the next ten or fifteen years some one who is familiar with this field, and who also has come through a discipline having to do with actual controversy (whether as a practising rhetorician or as a student of argument and debate), will write a book presenting the technique of controversy which Dr. Bogoslovsky treats only fragmentarily or by indirection.

In the meantime here is a good book. If we are to practise what we learn from it, however, we must not say "a good book," or even "a fairly good book," or "a book whose virtues outweigh its faults." We must have a quantitative judgment, and say, here is a 70% good book, or (better still) a 68.3% good book. For the typical proposition of dynamic logic presents a unit of thought with a quantitative index, "preferably in terms of objective continuum-scales between the two poles of the opposites." Where the older static logic said "A is either B or non-B," dynamic logic says "A is both B and non-B," and then sets itself to determine the exact quantity of B and non-B in A. Or perhaps this determination of quantity is left to science, or to controversy; the critical demand of logic furnishes the spur.

Teachers of argumentation will find this book a fruitful source of illustrations of the reasoning process. The chapter on "Sophisms, Paradoxes, and Common Sense" is excellent reading. The logical analysis of Dewey's *Interest and Effort in Education* is extremely suggestive, and deserves imitation. The brief expositions of older logics, of symbolic logic, and of the positions of Whitehead, Russell, Bradley, and Bosanquet are time-savers for the pre-occupied reader. But dynamic logic is the subject of the book, and to it attaches the greatest interest.

Dr. Bogoslovsky's desires to set up a polarity of opposites between dynamic logic and static logic leads him to overlook im-

portant classical positions which were as dynamic as any in modern thought. In his criticism of Aristotelian logic he forgets Aristotle's ethical doctrine of the mean, with its concept of courage (say) as being both cowardice (or caution) and rashness; in other words, "A is B *and* non-B." He also slights Aristotle's major metaphysical concept of the world as a continuum between form and matter. The Neo-Platonists, too, knew something about the continuum; to them, the proposition "A is both B and non-B" was fundamental. This book, as suggested above, is an outline—a rhetorical presentation; and the heightening of contrasts is a rhetorical necessity. Yet the contrast often fails to be sharp. Our author lists the fourth aspect of "pre-modern experience, namely, the tendency to distinguish, differentiate, isolate, describe as exhaustively as possible, define perfectly, and establish once and for ever the eternal patterns of the universe." Suppose we amend by striking out "and establish once and for ever the eternal," and by substituting "measure" for "define perfectly;" have we not a statement of the tendency of modern scientific thought? Dr. Bogoslovsky might object to the word "isolate" in connection with modern thought. But we might object to the same word in describing the work of older thinkers whose whole effort was to fit things into their place in an order. The main difference comes down to the substitution of "measure" for "define definitely"; and it is our author's insistence upon the quantitative index which is most distinctive, and which makes his book an excellent introduction to the recent literature of intelligence-tests, public speaking tests, teacher-rating, textbook-ratings, statistical studies of literature, and so on and on.

The attitude of dynamic logic toward definitions as here presented, is a bit confusing. The author takes pains to confirm our easy belief that to say, "I cannot give the exact definition; everybody can see from the context what I mean," is sometimes "the best possible, or at least the most practical, attitude toward the situation." He accepts as amiable characteristics of modern thinking its "dislike and repudiation of definition." But he also says, "if we do not know the exact meaning of a concept, and consequently the range of facts and ideas included in it, we cannot apply the concept in our judgment in any exact and definite way." Then how are we modern thinkers, repudiating definition, ever

going to get "exact and definite" quantitative indices? "Thirty graduate students of Teachers College, Columbia University," were asked to judge the relative amounts of physical and mental activity in various situations, such as "An experienced typist at work," and "A working-man digging in road construction." The resultant table is presented as an objective continuum-scale between the poles of all-mental and all-physical activity. But nowhere is there a suggestion that the graduate students could define either of these poles. Dr. Bogoslovsky contents himself with saying that the judges in such a research "must be high-class specialists and experts on the subject-matter of the scale." And who gives the scale for height of classes among specialists?

This difficulty inheres, of course, in the general "pragmatic acquiescence" which underlies this exposition of dynamic logic. The failure of this sort of pragmatism to provide for the criticism of ends leads its exponents to turn all of their attention to means of "controlling the environment" in little things, while they accept the environment in everything important. Quantitative standards enable a man to know that he has flown faster than anyone else or that he is the champion marathon dancer. But on the question whether flying fast is important or whether anyone should be a marathon dancer, his only guidance is the idea that we must be modern, and if we are to be in the forefront of modernism, we must be American. In other words, the larger social situation is always given; it is the new Absolute, no prettier than any of the old.

Before closing, we should notice that to a great degree our debating has moved into directions indicated by this book. In arguing such a proposition as "Resolved, that national advertising, as now carried on, is socially and economically harmful," a profitable discussion can be had without any speaker's defining, in set terms, the phrase "socially and economically harmful." Neither is the affirmative trying to prove that advertising is all harmful nor the negative trying to prove that it is not at all harmful. If the affirmative can establish that it is 51% harmful, we should give our suffrage to that side. Yet (and here, it seems, we get out of the realm treated by Dr. Bogoslovsky) even in such a debate, the most profitable discussion will be continually carrying the argument back to such pre-modern questions as "What do we,

as a society, want? and "What is the good life?" It must be said, however, that our author has the courage of his position: "modern Western industrial civilization," he writes, "with its over-emphasis on control and appalling neglect of contemplation, is very probably doomed." But in the meantime, let us have a logic of control, and let us repudiate contemplation, that the doom may be swift. Let us be logical, though the heavens fall.

H. H. H.

Fifty Orations That Have Won Prizes in Speaking Contests. Compiled by WINSTON H. ASHLEY, with an Introduction by WILLIAM NORWOOD BRIGANCE. New York: Noble and Noble, 1928: pp. xx, 390: $2.

"Let me recur to pleasing recollections; let me indulge in refreshing remembrance of the past," said Daniel Webster. Were he now alive, he might do all of this by reading a collection of college orations. One meets one's youth in these pages. "The Worth of the Jew" is here, as are "My Brother's Keeper" and "John Knox." Here is the oration beginning, "The history of a nation is the history of its Ideal," the one beginning, "It is September 21, 1792," and the one beginning, "Chaos reigned supreme. The city was in ruins." One does not so readily recognize the opening, "The prophet Moses stood gazing pensively into the muddy waters of the river Jordan," but doubtless the old days had that also. Here, too, are some of the old shaky pronouncements: "This is an age of logic and reason." "America was the first of the nations to announce her faith that all men searching for the Truth would find it." "Under the sway of this ideal, America no longer feels bound to gain wealth, but only to be pure; no longer bound to achieve greatness but only to be true; . . . no longer bound to strive for a place in the sun, but only, with her eyes fixed upon the life of her Matchless Ideal, to lose her life in service for humanity."

On the other hand, there is ocasionally a new note struck. "What Price Speed?" has freshness of theme and a special interest for teachers of speech, since it defends the place of oral reading in the school curriculum. There is significance in the fact that "John Knox" is the only biographical oration in this collection. The several speeches upon crime and punishment, together with

those on peace and the ways thither, accurately reflect post-war thinking. "For Those Yet To Be" states the case for eugenics. "The Challenge" by Frances Killefer deserves special mention as an undergraduate criticism of undergraduate life, timely, mordant, and concrete. "The College Man's Creed" has freshness—in the bad sense. "But look into my heart," cried this speaker, "And there—in the heart of the College Man—you will find God!"

The advantages of having fifty recent college orations in this available form are obvious. "Mr. Ashley has given us a work both of historical and contemporary value," writes Professor Brigance in his Introduction. But surely the historical value would have been enhanced if the compiler had troubled to record the dates of the orations and the colleges represented by the speakers. As it is, we learn that we have, among others, the winning orations delivered under the auspices of the Interstate Oratorical Association from 1908 until the present—an earlier volume, here unnamed, having gathered up the best products from 1874 to 1907. But with no clue to the date of any speech in this volume, we can get no consecutive record of the Interstate contests; and since any oration may be presumed to have some connection with its times, all here included suffer from the editor's sin of omission. The circumstance that there are printed but fourteen orations which took first prize in the Interstate contest (two of which tied for the the honor), against seventeen orations which took second prize, does not accord with the statement that the book contains "all the winning speeches of the Interstate Oratorical Association for the past twenty years."

H. H. H.

Public Speaking, A Treatise on Delivery. By Edwin DuBois Shurter. New Edition, New York: Allyn and Bacon, 1927: pp. vii, 176.

This book represents a thorough revision of the author's earlier text of this name, with the addition of a number of interesting and well-chosen modern selections. Ample exercises and illustrations are given with each chapter. The use of pictures must add an appeal to students, though not all of the pictures are as suitable as the one of Roosevelt speaking. The picture of the

Medical College of Vanderbilt University hardly deserves a place in the book, even though it accompanied a speech at the semi-centennial celebration of that University. The book is one of those which reprint a great many passages with speaking inflections indicated.

H. H. H.

A Lecture on Lectures. By Sir Arthur Quiller-Couch. London: The Hogarth Press, 1927: pp. 48.

In excellent speaking style, with many digressions and all of them charming, Quiller-Couch here canvasses the moot question of academic lectures. His conclusion is that while students do wrong to attend too many lectures, yet those exercises themselves, if held to fifty minutes or less, are necessary and profitable. He points out the mistake of haling from their studies men who are moles of research, even though they be giant moles, and forcing them to the task of lecturing for which they are entirely unfitted. He holds that a lecturer should not be interrupted; that difficulties of individual hearers should be resolved after the lecture, in private conference; and that lectures should be supplemented, when possible, by conversation, and especially by conversation that takes the form of dialectic. "You see, gentlemen," he says in his conclusion, "I am always harking back upon the Platonic method of dialectic, and that is just because I have experimentally proved it, and believe in it, more than in any other." Throughout this lecture "Q" never loses sight of the fact that there is "a penetrating power of persuasion in the human voice which the secondary hieroglyphics of print cannot match; an intimacy, even with large audiences, not to be challenged as yet—improvable as they are—even by the devices of broadcasting. Politicians know this only too well."

H. H. H.

OLD BOOKS

[This department will discuss volumes of interest to students and collectors of old books in our field. Contributions and suggestions should be sent to Hoyt H. Hudson, Princeton University.]

Elements of Rhetoric. By ARCHBISHOP RICHARD WHATELY. Murray, London; 1828: 8 vo.

Centenaries are impressive things. Just one more will surely not do us any harm. One hundred years ago Bishop Whately of Dublin gave to the world his *Rhetoric.* The forty-odd American colleges, some of which had reputations for scholarship even in England, recognized it at once and soon gave it undisputed leadership among the texts of public speaking, which place it held for forty years. In fact, laborious investigation of old college catalogues year by year reveals that *this text was used almost exactly twice as much as both of its principal competitors together,* the only other widely used rhetorics being Blair's *Lectures on Rhetoric* and Campbell's *Philosophy of Rhetoric.* Frequently one of these was used in the Freshman or Sophomore year and Whately in more advanced courses. Practically every American college used Whately at least part of the time from 1830 to 1880. Consequently, if we wish to know current rhetorical theories in academic circles for those years, if we wish to know *the early theoretical background of orators who were trained in colleges during that period,* we may well learn something of Whately's *Rhetoric.*

The book is well written—the thought daring, but well-tempered and plausible; the language precise, but at the same time easy and fluent. The finished product shows that it was not struck off on a twentieth century typewriter in response to urgent appeals from the publisher. In defining rhetoric and stating what he proposed to treat, Whately took a middle ground between "Composition in Prose" and "Persuasive Speaking." But as a matter of fact, the entire book is flavored with allusions to speaking and little reference is made to composition except for the pur-

pose of speaking. The citations are chiefly from Aristotle, Cicero, Quintilian, Blair, and Campbell.

About one-third of the book is devoted to logic and arrangement. Its style, terminology, and procedure in this portion find more similarities in O'Neill, Layock and Scales than in any other modern text. About a fourth of the book is given over to persuasion, which the author treats in a highly sensible and practical way, revealing close observations of human nature as found in audiences. Another quarter has to do with style, and is similar to the treatment of the ancients. There are eleven naïve and beguiling pages devoted to the presentation of various occasions on which clearness is *not* to be aimed at, as for example, to occupy time, to impress an ignorant audience, or to furnish a pretext for voting as you wish when it is not expedient to give the real reason.

The last and shortest part of the book deals with "eloquence" or delivery. He urges that this is highly important, but devotes all his time to prove that "any artificial scheme," any set of rules or a *priori* principles is dangerous and will do the student more harm than good. He maintains that it defeats the teacher's purpose to draw the students' attention to such details as the movements of the hand or changes of inflection. His most concrete suggestion is:

> And the instructor should give admonitions, when needed, not, as in the other case by saying, 'You have pronounced that word wrong; pronounce it so and so': or 'You read too quick', &c.; but 'Read that passage as if you understood it; read this suitably to *command*, that, to an *interrogation*, &c.: express the scorn—the exultation—the earnestness, &c. of that passage, as if you were expressing such a feeling of your own in your own words,' &c.

Historically, the most significant thing is that this most popular book of the period contains nothing to indicate a tendency toward flamboyant oratory which so many writers claim was characteristic of the time. The same thing might be said of Blair, Campbell, Porter, and Adams. On the other hand, the texts that set forth a "system" were not widely used and were short-lived. Will we have to revise our conception of the speaking of the time? Is it possible that we judge a whole period by a few speeches under the stress of tremendous events when it was fitting for speakers to unleash their feelings?

It is interesting to know that Whately anticipated Roosevelt in maintaining that it is unethical for a student to debate unless he believes the side he argues. One bit of advice might be spared in this Era of Volstead, and that is the suggestion that the speaker may well stir up his feelings before speaking by the use of stimulants.

The text is written in essay form after the manner of Aristotle, and addresses itself to mature thinking, without making any pretense of adaptation to student use. So there are no exercises, and the author discourses on various theories and subjects not essential to the training of students. But all things considered, we must conclude what Whately's *Rhetoric* was a distinctly valuable and practical text and must have contributed not a little to the excellent speaking of the men who were trained under its influence.

DONALD HAYWORTH, *University of Akron*

Contemporary Speeches

[Contributions and suggestions for this department should be sent to V. E. Simrell, Dartmouth College.]

PRESIDENT COOLIDGE: *Memorial Day Address.* Gettysburg, May 30, 1928.

Beginning with the inevitable reference to "the long blue line which stood so valiantly for the cause of the Union," President Coolidge turned shortly to the subject matter proper of his speech, the zeal of the United States for the promotion of a lasting peace among nations. He dwelt at some length upon the utter abnegation and almost unnatural disinterestedness of our country—"No other nation has anything which we would think of taking by force;" he insisted that the true strength of the United States must be economic and spiritual rather than military; waxing sententious, he expressed fear that our numerous crimes of violence point to a "weakening of the moral fibre of our nation;" he deprecated the tendency of legislatures to transgress their constitutional limits (the discomfort the McNary-Haugen bill caused him still rankling sorely in his bosom); he objurgated our citizens to be law-abiding at home and abroad; and, most important of all, he formally gave administrative approval to the new multilateral treaty, then projected and now consummated. All in all, an address typical of Mr. Coolidge's political "era"; one calculated to breed no disturbing thoughts, to create no doubts or misgivings, in the hearts or in the heads of, let us say, amiable old ladies in Maine or New Hampshire.

Yet there are passages in Mr. Collidge's speech which may arouse a certain amount of speculation in the minds of some of its readers. Into his plea for world peace he interpolates the junker demand for an enlarged navy, a policy recently so ably assailed by Mr. Butler; then,

a paradox
Which comforts while it mocks,

he declares exultantly, as evidence of our pacific intent, that

"whenever [our country] has engaged in conflict it has entered it in such a state of unpreparedness as to demonstrate that it was not sought or even expected," a statement, the *New York Times* remarked, which fully settles the account with that much assailed Democratic official who gave thanks to Deity that we were unprepared when we entered the Great War. In passing, Mr. Coolidge took occasion to pay tribute to one of the cardinal tenets of his school of political thought, the subordination of the individual to an impersonal system of laws and regulations—a doctrine naturally dear to the product of a political group traditionally rich in organization and poor in individual excellence. Finally, in this speech the President enunciated once more the unfortunate doctrine which has done so much to disfigure his administrations—the contention that over the property of its citizens in foreign countries the United States has rights superior to the laws of the particular nations involved. So, curiously enough, in this his eirenicon Mr. Coolidge reiterates his adherence to the policy by which he involved the country in a virtual war in Nicaragua.

So much for the matter of the President's speech; the manner of presentation, like the tone of his administration, is dull, wholly pedestrian, and, not infrequently, mean, as when he couples a stereotyped allusion to the bloodshed and sacrifice of our soldiers with touching references to the magnitude of our pension expenditures. The style of the address is arid and incondite, seasoned, indeed, with pleonasms and inconcinnities, but seldom rising to the positive dignity of the ungrammatical. As typical of Mr. Coolidge's manner a sentence may be chosen at random, distinguished only by the normal amount of cacophony and rhetorical uncertainty:

> If they [the people] will take such action as is necessary to give adequate expression to their determination to terminate lawlessness and crime, it can be done.

Truly, to paraphrase Juvenal a little, if Cicero had spoken always like that, he need never have feared the emissaries of Antony!

Yet, of dubious merit though this speech may be, there must attach to it a certain real significance as the utterance of a man in high place, speaking on matters of broad import. It is not, certainly, the speech of a heaven-gifted orator; but, after all, among the third order of our presidents there have probably been

few who have had serious pretentions to the honorable epithet *chrysostom*. The Memorial Day address of Mr. Coolidge would probably compare well with the public utterances of a Polk, a Tyler, a Buchanan, or an Arthur (though not, certainly, with the spirited directness of Andrew Johnson), as the respectable lucubration of a well-meaning man.

JOHN B. EMPEROR, *University of Missouri*

JOHN L. MCNAB: *Nomination of Herbert Hoover.* Republican National Convention, Kansas City, June 14, 1928.

FRANKLIN D. ROOSEVELT: *Nomination of Alfred E. Smith.* Democratic National Convention, Houston, June 27, 1928.

"This guy McNab," wrote Will Rogers on June 15, 'nominated Hoover in two minutes last night with a splendid speech."

Here is that speech:

> California's delegation, elected by 800,000 voters in an uncontested primary, presents to you for the Presidency of the United States America's greatest administrator in human welfare—Herbert Hoover.

"Then," continued Mr. Rogers, "came an ovation of twenty minutes. To show you how good this first little speech was, it took him almost an hour to spoil it."

So complete was the spoiling that the speech would be worth no comment whatever, but for the significant nature of its affection. If one examines the excrescences of a paragraph or two he sess, however, evidence enough that the evil is no congenital disorder, more to be pitied than condemned, but a wilfully acquired malady, common and highly communicable. These, for instance, from two short paragraphs:

> great farming states of the Mississippi valley—voices of the ballot—rugged old New England—mandate of the people—forces no man can measure—old political faiths shaken to ther foundations—ancient slogans and symbols have lost their potency to charm—millions of young men have grown to manhood—independent, thinking men—live in the present—look to the future—a greater and a finer America—widened opportunities and greater hope for the common man . . .

Such a series of bromides happens neither by accident nor by instinct, but by conscious effort to be eloquent. When he finds in

"whenever [our country] has engaged in conflict it has entered it in such a state of unpreparedness as to demonstrate that it was not sought or even expected," a statement, the *New York Times* remarked, which fully settles the account with that much assailed Democratic official who gave thanks to Deity that we were unprepared when we entered the Great War. In passing, Mr. Coolidge took occasion to pay tribute to one of the cardinal tenets of his school of political thought, the subordination of the individual to an impersonal system of laws and regulations—a doctrine naturally dear to the product of a political group traditionally rich in organization and poor in individual excellence. Finally, in this speech the President enunciated once more the unfortunate doctrine which has done so much to disfigure his administrations—the contention that over the property of its citizens in foreign countries the United States has rights superior to the laws of the particular nations involved. So, curiously enough, in this his eirenicon Mr. Coolidge reiterates his adherence to the policy by which he involved the country in a virtual war in Nicaragua.

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> If they [the people] will take such action as is necessary to give adequate expression to their determination to terminate lawlessness and crime, it can be done.

Truly, to paraphrase Juvenal a little, if Cicero had spoken always like that, he need never have feared the emissaries of Antony!

Yet, of dubious merit though this speech may be, there must attach to it a certain real significance as the utterance of a man in high place, speaking on matters of broad import. It is not, certainly, the speech of a heaven-gifted orator; but, after all, among the third order of our presidents there have probably been

few who have had serious pretentions to the honorable epithet *chrysostom*. The Memorial Day address of Mr. Coolidge would probably compare well with the public utterances of a Polk, a Tyler, a Buchanan, or an Arthur (though not, certainly, with the spirited directness of Andrew Johnson), as the respectable lucubration of a well-meaning man.

JOHN B. EMPEROR, *University of Missouri*

JOHN L. MCNAB: *Nomination of Herbert Hoover.* Republican National Convention, Kansas City, June 14, 1928.

FRANKLIN D. ROOSEVELT: *Nomination of Alfred E. Smith.* Democratic National Convention, Houston, June 27, 1928.

"This guy McNab," wrote Will Rogers on June 15, 'nominated Hoover in two minutes last night with a splendid speech."

Here is that speech:

> California's delegation, elected by 800,000 voters in an uncontested primary, presents to you for the Presidency of the United States America's greatest administrator in human welfare—Herbert Hoover.

"Then," continued Mr. Rogers, "came an ovation of twenty minutes. To show you how good this first little speech was, it took him almost an hour to spoil it."

So complete was the spoiling that the speech would be worth no comment whatever, but for the significant nature of its affection. If one examines the excrescences of a paragraph or two he sess, however, evidence enough that the evil is no congenital disorder, more to be pitied than condemned, but a wilfully acquired malady, common and highly communicable. These, for instance, from two short paragraphs:

> great farming states of the Mississippi valley—voices of the ballot—rugged old New England—mandate of the people—forces no man can measure—old political faiths shaken to ther foundations—ancient slogans and symbols have lost their potency to charm—millions of young men have grown to manhood—independent, thinking men—live in the present—look to the future—a greater and a finer America—widened opportunities and greater hope for the common man . . .

Such a series of bromides happens neither by accident nor by instinct, but by conscious effort to be eloquent. When he finds in

a speech nominating a President of the United States such specimens of neo-Websterian oratory as

> At the age of four death took his father from beside the forge in the state of Iowa.

and

> When the temper of this hour has passed, the American school boy will read, with quickened breath, the public documents which record the history of those tragic months. He will rear his head with pride that the Republic of Washington and Lincoln could give to the world such a chapter of benevolent diplomacy.

then the American school teacher must long for the suppression of whatever classes or contests or correspondence courses remain in the land where students and instructors of rhetoric

> swoln with wind, and the rank mist they draw,
> Rot inwardly, and foul contagion spread.

Two weeks after the McNab burlesque Will Rogers wrote from Houston

> Franklin Roosevelt, a fine and wonderful man, who has devoted his life to nominating Al Smith, did his act from memory. Franklin Roosevelt could have gotten far in the Democratic party himself, but he has this act all perfected and don't like to go to the trouble of learning something else, so he just seems satisfied going through life nominating Al Smith.
>
> It was a fine speech. It always has been. But it's always been ahead of its time. Now he has them believing it.

With the memory of William Jennings Bryan not yet extinct, it probably is not the easiest thing in the world to make a perennial nomination speech to the Democratic convention. Mr. Roosevelt, however, made even that difficulty contribute to the effectiveness of his speech. "I come for the third time," he began, "to urge upon a convention of my party the nomination of the Governor of the State of New York. The faith which I held I still hold. It has been justified in the achievement. The whole country now has learned the measure of his greatness." The emphasis, throughout the speech as in these opening phrases, is nicely balanced between "the faith which I held" and the new justification of that faith since its last expression, so that Smith is presented neither as a perennial candidate nor as a new Messiah.

From this exordium Mr. Roosevelt develops, with admirable unity and coherence, a portrait of the candidate against the back-

ground of the presidential office. A partisan view, of course, but it is not extravagant. There is no effort to twist the mighty Al into the Almighty. "What sort of president do we need today?" he asks. And answers:

> A man, I take it, who has four great characteristics, every one of them an essential to the office. First of all, leadership, articulate, virile, willing to bear responsibility, needing no official spokesman to interpret the oracle.
>
> Next, experience, that does not guess but knows from long practice the science of governing, which is a very different thing from mere technical bureau organizing. Then honesty—the honesty that hates hypocrisy and cannot live with concealment and deceit.
>
> Last, and in this time most vital, that rare ability to make popular government function as it was intended to by the Fathers, to reverse the present trend toward apathy and arouse in the citizenship an active interest—a willingness to re-assume its share of responsibility for the nation's progress. So only can we have once more a government not just for the people but by the people also.

However difficult it might be to make up his ballot accordingly, it would not be at all difficult for almost any reader of the speech to make up his mind that Al Smith is just that sort of man. Mr. Roosevelt's speech is all that Mr. McNab's fails to be—strikingly phrased, soundly constructed, clear and cogent from beginning to end. It is exactly what the New York *Times* called it—"a high-bred speech."

V. E. SIMRELL, *Dartmouth College*

HERBERT HOOVER: *Acceptance of the Republican Nomination for the Presidency of the United States.* Palo Alto, California, August 11, 1928.

ALFRED E. SMITH: *Acceptance of the Democratic Nomination for the Presidency of the United States.* Albany, New York, August 22, 1928.

How to accept a nomination for the Presidency of the United States has not yet been made a subject of organized instruction, even though every boy in the land should be prepared for that emergency. Various reasons may be offered in explanation of this educational oversight. Much of traditional rhetoric may be neglected upon such an occasion. The "factors of interestingness,"

for instance, are entirely superfluous. A speech of a man who is supported by a major political party for the Presidency could not possibly be uninteresting. Dulness itself acquires a new significance. It may be a sign of astuteness, it may carry with it a promise of normalcy, it may be indicative of the sound judgment which distinguishes the able executive from the literary politician. If one is irritated by it, there is the comforting reflection that intellectual brilliance often goes unrewarded in America; many an obscure professor could make a better speech; government, after all, is a vulgar matter. Devotion to concreteness may cost more votes than it wins. Adaptation to an audience takes the form of finding the common denominator of many audiences. Any utterance which will arouse enthusiasm will also provoke dissent. Rhetorical tactics become less important than rhetorical strategy, and this latter is difficult to distinguish from politics.

There has been much talk about the lack of political leadership in the two parties; the implication is that we have fallen on evil times, that our politicians lack courage, or ability, or both. As the first duty of a government is to exist, so the first obligation of a party is to get votes. From this low policy we may get more representative government than from a more determined altruism. We need to keep in mind Charles Eliot's distinction between authority and influence. Political leadership must come more and more from small minorities who are more interested in causes than office-holding. The major parties must make any compromises necessary to attract voters. This may be bad for oratory and morality, but the recognition of the fact is essential to rhetorical criticism.

Herbert Hoover found many evidences of progress in the United States since the Republicans took the reins of government from the Democrats. We have no wars worth mentioning, we have reduced our war debt while reducing taxes, our prosperity is greater than that of any other country, our children are in school, we insure our lives while doubling our bank accounts, and we are quite willing to go still further in the abolition of poverty. He commended himself to the favorable attention of the voters modestly and with dignity: his reorganization of the department of commerce will be applied to other governmental branches; his love of peace is vouched for by his familiarity with the horrors of

war, his efforts to save life and health, and his Quaker ancestry; his sympathy for the comman man is assured by the fact that he used to be a common man himself. He recognized the limits of decency in self-praise by refusing to refer to himself as a social engineer. He made it evident that no dangerous reforms will be attempted, as "no one can deny the fundamental correctness of our economic system." He used words to reveal and not conceal his meaning when he said that prohibition was "a great social and economic experiment, noble in motive and far-reaching in extent." There is no reason to doubt that he meant just that. The agricultural bloc was told that "farming is more than a business: it is a state of living." This realization of the importance of the farmer, together with a more adequate tariff and a scientific commission should enable the Republican party to do its duty by the farmers and hold their vote. Dishonesty in high places was deplored, but it had not been sufficient in extent to mar the brilliant record of the party or to cast any doubt upon its ability to keep the government upon the high plane to which it has been elevated by Calvin Coolidge.

The speech was delivered with firmness and vigor, and with less vocal monotony than listeners had been led to expect. The speech specialist of *Time* noted only three or four unusual pronunciations.

Alfred E. Smith has been the hero of oratorical battles ever since politics took him from amateur dramatics. He has dramatized sober matters of routine to the point where citizens of New York become excited about public affairs. He has been so eminent as a practical executive that his oratorical ability has rarely exposed him to the charge of demagoguery. It has not even been thought advisable to seek contrast by presenting Hoover to the public as a strong silent man. But those who have heard Smith campaign in New York felt that he was not at his best in his acceptance speech. Not even an Irish oratorical temperament can survey all our country's affairs in an appeal to diverse deserving Democrats without a loss of fervor. Too much ground has to be covered, too many generalities indulged in, too many elements conciliated,—and Smith is not a political philosopher.

Mr. Smith was wisely charitable in dealing with the Republican record of corruption. Of course he could not find the state

of the country as satisfactory as it had seemed to Mr. Hoover. A comparative study of the figures adduced on prosperity by the two speakers makes an interesting comment upon statistics. Mr. Smith commended himself to the voters somewhat more insistently than Mr. Hoover, perhaps too insistently for those who like to feel that the affairs of the nation are distinctly different from those of the State of New York. Where the Democratic platform furnished inadequate guidance, Mr. Smith seemed to feel that "an earnest endeavor to solve" would leave "only the mechanism to be devised." Experts could be relied upon for farm relief, the St. Lawrence waterway, and abuses of the injunction. Whether his utterance on prohibition was an exhibition of courage or strategy is not yet evident. At any rate, it was not ambiguous.

Mr. Smith's peculiarities of speech are irritating to most Republicans, and humiliating to some Democrats. A Yankee twang may be unmusical, but it seems to be more respectable. This would be an opportune time for another better speech week. If the standard agreed upon could be the pronunciation of Herbert Hoover, it ought to enlist the support of all good Republicans.

Any professor of persuasion who thinks of assessing the appeal of these speeches should read the published comments; he will then know better.

E. L. H.

IN THE PERIODICALS

[Materials for this department should be sent to A. Craig Baird, University of Iowa.]

PAGET, EDWIN H. *The Audience Vote.* English Journal (College Edition). Vol. 17, pp. 320-325, April, 1928.

This article is a reply to E. T. Becher's "Shall the Audience Decide?" in the *English Journal* for March, 1927, (reviewed in the *Quarterly Journal of Speech Education* for June, 1927). Audiences, in the opinion of Mr. Paget, encourage the "windjammer, the orators, and the emotional speaker." This opinion is in harmony with the teachings of social psycholgy. "To the lazy coach and the indolent debate team the audience-vote is pure gold." But the practice will kill debating. The critic judge checks this tendency to play fast and loose with fallacies and thin thinking. We need, avers Paget, solid argument of permanent intellectual appeal, like Lincoln's Cooper Union speech. Mr. Becher in reply might quote C. J. Fox's observation that "a good speech reads badly," and cite good debating in British universities where the audience alone decides.

The article is another of these recurrent discussions on the exclusively audience-vote versus the critic-judge vote. Teachers of speech are justified in periodically protesting against debates which neglect either the "logical" or the "persuasive" elements. Meantime we need objective studies to decide what differences, if any, exist between debate as given before an audience which includes a critic judge and that same debate as presented before the audience with the judge absent.

A. C. B.

SCOTT, *J. A. Greek Orators and the Poets.* Classical Journal, Vol. 23, pp. 374-5, February, 1928.

Professor Scott points out that the Greek orators show few traces of a poetic ancestry. Antiphon, Andocides, Lysias, Isocrates,

and Isaeus quote no poet nor show trace of poetic influence. Even Demosthenes quotes little. "It seems certain that the great masters of the Attic courts and the Attic bema thought that poets and poetry were foreign to the scenes of business in which they were engaged."

A. C. B.

BIRRELL, AUGUSTINE. *Comparative Oratory.* Nation and Athenaeum. Vol. 43, pp. 106-7, April 23, 1928.

Birrell comments on James Johnson's "Studies in Parliamentary Speech" (Hodder and Stoughton). To Johnson's literary classification of speakers in order of ability as (1) fine speakers, (2) eloquent speakers, and (3) orators, Birrell adds a fourth or psychological group, (4) persuasive speakers. A sharp distinction, the author argues, lies between the great orator and the persuader. "Did John Bright ever make a single convert on the platform? We gravely doubt it. He strengthened the arms of his friends and provoked his enemies to madness. But then Bright was a glorious orator, the greatest I have ever heard, whilst Cobden was merely a persuasive speaker." We infer that in this four-fold classification the persuader belongs near the bottom of the scale. Certainly Birrell's attempt to classify speakers according to a combined literary-psychological principle leads to some confusion.

A. C. B.

BELLOC, HILAIRE. *On Speeches.* Saturday Review, Vol. 144, pp. 575-76, October 29, 1927.

LYND, R. *The Orators.* New Statesman, Vol. 30, pp. 168-9, November 19, 1927.

What kind of speech-making is done today in England? Belloc philosophizes on political oratory. Why the number of political speeches? Because some people cannot think, model, write verse, or do anything else. "But any fool can speak." So Belloc advises about speech composition. What should one put in a speech? "The whole art is to put nothing. To say absolutely nothing for a full hour is an art." Specific directions are given about the development of such a speech. Figures are given to prove that if one persists in this art over a period of years the re-

turns should be at least 3000 pounds a year. Here is well-expressed satire.

In similar Carlylean vein Mr. Lynd reflects on the orators at Marble Arch. He is especially impressed with the value of the heckling. "So high a value do I place on interruptions as aids to the enjoyment of public meetings that I should like to see the names of the great interruptors, whoever they were, sharing the starry immortality of the great orators, Demosthenes, Cicero, and Burke." Concrete examples are given of effective interruptions. In more serious mood he questions whether "vanity or love of truth is the passion of the open-air orator."

A. C. B.

FOSDICK, HARRY EMERSON. *What is the Matter with Preaching?* Harpers Magazine, July 1928, pp. 133-141.

This most successful speaker before all kinds of audiences and teacher of homiletics gives it as his observation that the primary cause of most of the mediocre sermons is that the ministers fail to make their discourses interesting. What follows is a lesson in psychology applied to sermons.

"Every sermon should have for its main business the solving of some problem . . . and any sermon which does tackle the real problem . . . cannot be altogether uninteresting." Fosdick uses familiar psychological and pedagogical suggestions; such as "influence their behavior . . . the project method . . . real contact with the auditors . . . appeal to fear, love, gratitude." If every sermon is to be "persuasive" and "problem-solving" it would seem that some audiences must grow weary. The sermon historically and practically has served an informative and impressive end as well as a persuasive one. Expository sermons as delivered by Robertson, MacLaran, Black, and others also have established full contact with a congregation and so have served the "auditors' vital needs." Reprehensible also to Fosdick is the topical sermon which starts with contemporary ideas rather than with the Biblical text. Valuable as is the text, it is obviously not in every case necessary as an avenue to audience approach. In fact, the point of departure from current life is often a good indication that the minister has made that "vital contact with the daily thinking of the audience."

The article in general is of great value in illustrating how the minister should apply modern pedagogical principles to the art of preaching. A wise preacher can so build his sermon that it will be not a dogmatic monologue but "a coöperative dialogue in which all sorts of things in the minds of the congregation—objections, questions, doubts, and confirmations—will be brought to the front and fairly dealt with." Every problem that the preacher faces thus leads back to one basic consideration: how well does he understand the thoughts and lives of his people? And preaching is defined as, "wrestling with individuals over questions of life and death," and until that idea of it commands a preacher's mind and method, eloquence will avail him little and theology not at all.

ELWOOD MURRAY, *Purdue University*

LAUBENSTEIN, P. F. *On the Nature of Musical Understanding; Evolution of Articulate Speech.* Musical Quarterly 14: 63-7, January, 1928.

Music has its possibilities as a language. A system of standardized tonal sequences and temporal rhythms could be evolved, so that the musician will be able "to speak as definitely and to cover as wide a range of topics as does his literary brother." A group of scientists might be called upon to discover any general principles from the inflections actually in use as meanings among all peoples, or from those which might be meaningful under controlled conditions. This procedure would be in general the same as the evolution of "articulate speech." Before primitive man spoke with conventionalized sounds, he probably used all manner of inflections to express his emotions and desires. This, however, was individual and subjective. The complexities of civilization and its communications forced him to give attention to the "clicks, suckings, hissings, and grunts." These and other vocal sounds in varied combinations, after a long period of experimentation, became adopted by common consent and general usage in a group as meaning this or that object, etc. So by common consent and general usage, tonal sequences and temporal rhythms might be evolved into a tonal language beginning out of primitive emotional inflections. Such is Laubenstein's thesis.

There is a possible criticism, assuming the desirability of the suggestion. The writer falls into the fallacy of musicians who

thinks in terms of conventional notation. Emotions expressed by the voice are not distinguished so much by inflections as by the timbre of the voice, and those inflections which do take on meanings *per se* are frequently just as resistant of conventional notation because of their fast changes on the scale. The writer does not mention the tone languages of Africa and elsewhere, where his suggestions are partly in use.

The chief deduction that one can make from his article is that it would be desirable to couch ideas in beauty, possibly of melody, rather than in the noises prevalent in current languages. This is praiseworthy and suggestive to those who wish to retrieve the "lost art" of speech.

CRANE, G. W. *Tactual Qualities of Spoken Vowels and Diphthongs.* J. Abnormal Psychology. 22: 473-9, January, 1928.

Crane reports one of a series of experiments being conducted in Washington under the direction of Robert Gault which points to the possible understanding of speech by means of touch instead of ear. The vowels and diphthongs in the following words have been distinguished by touch, given in the order of their accuracy of determination: use, me, may, out, her, too, pie, ah, oil, saw, go. Three deaf subjects and three with normal hearing were used. Their fingers were placed lightly on a diaphragm.

GAULT, R. H. *On the Identification of Certain Vowel and Consonantal Elements in Words by their Tactual Qualities,* etc. J. Abnormal Psychology 22: 33-39, April, 1927.

A deaf-mute may be taught to feel his voice, and so aid in effecting control. The experiment reported was concerned with using the feel of words to supplement lip reading. By using both methods, the interpretation of spoken sentences was superior to either method used alone. Certain sounds not clear by lip motions were evident from vibrations on the tips of the fingers.

MILTON METFESSEL

KENYON, JOHN S. *On Teaching Pronunciation.* English Journal. May, 1928: p. 368 ff.

Convincing arguments for the use of the International Phonetic Alphabet. "When it comes to teaching pronunciation our

present alphabet is like the old family horse.... If we are to teach the facts and beauties of our living speech, we must abandon the old mare of conventional spelling and adopt the new Packard of a phonetic alphabet, in which each letter stands for a definite sound that is always the same, and in which each sound has one letter to represent it.''

S. T.B.

KENYON, JOHN S. *Pronouncing American English.* English Journal, June 1928: p. 154 ff.

Contains transcriptions of a selection showing ''Eastern,'' ''Southern,'' and ''General American'' pronunciation, with a brief discussion of the differences between the different types of pronunciation.

S. T. B.

RICE, WALLACE. *Spoken English.* English Journal, Feb. 1928: p. 117 ff.

The spoken word is inadequately represented by the written word not only because of our unphonetic spelling but also because of the changes in the pronunciation of words in speech due to the influence of neighboring words. The variations in the pronunciation of ''and'' are given as an example of the adaptation of the sounds in a word group to their environment.

S. T. B.

RICE, WALLACE, *Cultivated Speech.* English Journal, April 1928: p. 284 ff.

The study of the dictionary is inadequate for the acquiring of ''cultivated'' speech. ''Imitation of speakers whom we recognize as possessing cultivated speech is the best advice possible if we would have concurrency of speech and cultivation.''

S. T. B.

RICE, WALLACE. *More Spoken English.* English Journal, June 1928: p. 201 ff.

In conversation words vary in pronunciation according to the influence exerted upon them by their neighbors. For a standard of pronunciation we should depend therefore on the usage of cul-

tivated speakers rather then on the dictionary. Many teachers cling to a dictionary standard of prounciation. They do not discriminate between "good" colloquial and "slovenly" speech, and waste their time "correcting" prounciations that are actually not incorrect. They need to study the dictionary less and learn to observe the ways of the spoken word more closely. "It would seem that listen after you speak is as good a maxim as think before you speak."

S. T. B.

LIMA, MARGARET, *Speech Defects in Children.* Mental Hygiene, Oct. 1927: p. 795 ff.

Miss Lima appeals for more scientific research in the field of speech correction and the training of more teachers better prepared to do corrective speech work. As an example of the problems confronting the teacher in corrective speech she gives a brief report of the work of the speech correction classes in the St. Paul public schools with some very interesting case studies.

S. T. B.

WOOTTEN, KATHLEEN WILKINSON. *A Health Education Procedure.* National Tuberculosis Association. New York: 1926. *Speech Defects:* pp. 177-182.

This writer in the field of health education devotes a special chapter to the discussion of speech defects and their treatment. Special methods of education for the speech defective in progressive foreign countries are mentioned, and the predisposing causes of stuttering are noted in order of frequency. A timely warning against so-called "guaranteed cures" is given and a health program for speech is outlined.

SARA M. STINCHFIELD, *Mount Holyoke College*

NEWS AND NOTES

[Items intended for this department should be sent to Miss Lousene Rousseau, 30 Clinton Street, Brooklyn, New York.]

The thirteenth annual convention of THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH will be held in Chicago, December 27, 28, and 29, at the Stevens Hotel. Reduced rates are assured. Members of the Association will receive programs and directions concerning reduced fare certificates from the office of President Ryan.

Interesting news comes from Missouri, where a committee which has been at work for some time in preparing a syllabus for high-school courses in Speech has made its report, including in the State Course of Study four half-unit courses: Voice Training and Interpretation, Debate and Parliamentary Practice, Public Speaking, and Dramatics. One unit of credit is to be allowed, thus permitting considerable choice as to the type of work elected. The members of this committee were C. M. Wise, of the State Teachers College of Kirksville, Miss Virginia Robertson of Kansas City, Miss Charity Grace of St. Louis, Miss Agnes Rank of Jefferson City, Mrs. Wallace Applegate of Keytesville, and Ben Craig of Warrensburg.

Among the more significant developments of the increasing interest in dramatics is the organization in Wisconsin early in the summer of the Wisconsin Dramatic Guild, which was fostered by the Bureau of Dramatic Activities of the University of Wisconsin, which is maintained by the University Department of Speech and the University Extension Division. Mrs. Zone Gale Breese of Portage was elected the first president of the organization; Mrs. Laura Case Sherry of the Wisconsin Players of Milwaukee was named vice-president; and Miss Ethel Theodora Rockwell of the Bureau of Dramatic Activities, secretary-treasurer.

Divisional meetings were held on July 7 for high schools, col-

leges, churches, rural community, and urban community groups, and special problems for each group were discussed. Final organization of the Guild includes the following groups: College, High School, First Division, enrollment above 400; High School, Second Division, enrollment below 400; Rural Community; Urban Community; Church; Industrial; Junior Rural; Children; Summer Camp; and Individual. Individuals, whether residents of Wisconsin or not, may become members and receive the literature of the Guild on the payment of the fee of $1.50 per year.

Among the services offered by the Guild are included organization, secretarial, and accounting work for member groups; books of suggestions for club meetings and for play-writing; lists of plays, constantly revised and kept up-to-date; plays sent for examination from the Extension Library; furnishing posters, settings, heavy properties, etc., for plays in the tournaments to be sponsored by the Guild; conducting all-state dramatic tournaments in play production and encouraging the writing of original one-act plays; arranging with good professional dramatic and entertaining groups such as the tony Sarg Marionettes, the Charles Rann Kennedy Players, E. H. Sothern, etc., to make a special rate to member clubs where ten or more in the state book them consecutively—in fact, the Guild proposes to act as a general clearing house for the various dramatic activities of the state.

Preceding the formation of the Guild, the Bureau of Dramatic Activities conducted a Dramatic Institute during the first two weeks of the University Summer Session, at which time courses were offered by Professors Troutman, West, Ewbank of the University, Harriet Dell Barr, Dramatic Adviser and Director for the International Council of Religious Education of the Inter-Church World Movement, Lucile Welty of Lawrence College, Solden Clark, designer and builder of sets for the Wisconsin University Players, and Miss Rockwell.

Interest in proposed debates with English universities has been aroused by H. H. Higgins, of Miami University, who, upon investigation, has discovered that the sums paid to these teams by American competitors amounts to something like double their expenses, making such trips highly profitable to them. The fact that English universities make no contributions whatsoever to

American teams going to England to debate them seems to make the arrangement decidedly one-sided, and it is probable that the matter may be discussed at the next Speech Convention.

The final contest of the Interstate Oratorical Association was held late in the spring at Northwestern University, when representatives from Penn College, Iowa, Wabash College, Indiana, Wooster College, Ohio, Central College, Missouri, and Grove City College, Pennsylvania, competed. This organization has one hundred twenty-five member colleges, and has held annual contests since 1874.

A most unusual debate was held late in the spring when a triangular debate between Colgate University, Hamline University, and Park College was conducted entirely by mail. Briefs were first exchanged, and then speeches, in the order in which they would have been given upon the platform. In the case of each of the three debates, the decision was made by the coach not affected by that particular debate.

The University of Maine reports a steady increase of student interest in debating, accompanied by better audiences. Women's debating has been successfully launched, and the Department of Speech of that institution sponsors also a Secondary School Debating League in the state. Ten intercollegiate debates were scheduled during the year, four for the women and six for the men. Herbert Rahe directs the work of the Secondary School League.

Western Reserve University reports the successful working out of an experiment in forensics, by which an almost unlimited number of Forum Debates, as they are called, are presented before local, student, business, professional, or any other interested groups in Cleveland, or in nearby towns. During the past year some nineteen men participated in both Forum and intercollegiate debates. One of the interesting features of the past year was a series of five debates with Oberlin College before these Forum audiences. All of them were of the "Oregon type" of debate, an alumnus serving as critic and judge, and the audience recording

the usual shift-of-opinion. Teams were split, each split being made so as to give the "case" and the questioning to one school, and the summary to the other. Mr. Woodward's comment on this system reveals the value of this practice: "This type of debate, I think, makes more practical than does the ordinary type the split-team plan. It makes it necessary for the closing speaker on each side to take the situation developed by argument and questioning on the part of his colleagues as the necessary material of his speech. An experienced speaker should be able to do this. It avoids one ordinary objection to the split-team arrangement, that of having the 'odd man' arbitrarily given at the last moment a contention or two of some case previously arranged by his colleagues with the expectation that he will fit symmetrically and coherently into the team 'case'."

In a number of debates, the audiences have been asked to fill out blanks which constitute what might be called an "intelligence test" of the audience decision, and which closely resembles a simple "true-and-false" test on the question. Such a system will eventually provide interesting data for correlation with the opinions expressed by the audience.

The fifth annual conference and contests of the Pacific Forensic League were held at the University of Southern California, Los Angeles, on March 29, 30, and 31, 1928. Institutions having delegates to the Conference and participants in the contests were: Stanford University, The University of Southern California, the University of California at Los Angeles, the University of Arizona, Pomona College, the Oregon State College, Willamette University, the Washington State College, Whitman College, and the University of Idaho. This is the first year in the League for the University of Idaho, Pomona College, and the University of Arizona.

Officers for 1927-1928 were: Professor C. B. Mitchell, of the Oregon State College, president; Professor Alan Nichols, of the University of Southern California, vice-president; and Professor Earl W. Wells, of the Oregon State College, secretary-treasurer *protem*. Officers elected for 1928-1929 were: Professor W. Arthur Cable, of the University of Arizona, president; Professor Earl W. Wells, of the Oregon State College, vice-president; and Professor

W. H. Veatch, of the Washington State College, secretary- treasurer. The 1929 conference and contests are to be held at the University of Idaho.

The Pacific Forensic League sponsors oratory, extemporaneous speaking, and debating on the Pacific coast and in the western states. Its constitution provides for the encouragement and conduct of these three activities among the member institutions. It has exerted much good already, in the five years of its existence, and possesses the potentiality of fostering effective training in public speaking and making speech work in the college and university curriculum widely and favorably known throughout the western states.

On Thursday evening, March 29, at Pomona College, was held the third annual oratorical contest of the League, and the fifth annual extemporaneous speaking contest was held the following day in Bovard Auditorium of the University of Southern California.

Conference sessions were held each forenoon and afternoon from Thursday morning to Saturday noon. In addition to the business of the League, the development and improvement of speech work in the university curriculum and in the extra-curricular activities were discussed by faculty delegates and visitors. The students took an active part at all times, and contributed materially to the success of the sessions. Among the addresses by faculty members were: "Securing Interest in Courses in Speech and in Forensic Contests on the College Campus," by W. H. Veatch; "The Oratorical Contest vs. the Extempore Speaking Contests as Preparation for Public Address," by Wesley Lewis, of the University of California at Los Angeles; "Financing Campus Forensic Activities," by Alan Nichols. The Saturday morning session also greatly enjoyed a brief address by Ray K. Immel, Dean of the School of Speech of the University of Southern California.

In keeping with the constitution, the following questions were adopted as the official League questions of first and second choice, respectively, for the year 1928-1929:

> Resolved: that the Russian plan of total disarmament proposed at the Geneva Conference should be adopted by all nations.
>
> Resolved, that this House regard with disfavor any curtailment of free expression of ideas.

The latter question was intended more especially to meet the demand for a popular type of debate, both open-forum, non-decision, and for decision debating.

This year for the first time, the League also adopted a recommended list of supplementary debate propositions, two for the more serious type of debating, and two for free discussion:

> Resolved, that the plea of temporary insanity in defense of crime should be prohibited by law.
> Resolved, that instalment buying of consumption goods should be condemned.
> Resolved, that the policy in the United States of offering higher education to all the people should be abandoned.
> Resolved, that the dragging forth of the skeletons of our national heroes from the historical closet should be decried.

The wording of the last three questions contains the fault that they advocate that which the affirmative does not want instead of that which the affirmative wishes. Possibly schools desiring to use one or another of these questions will improve the wording in this respect.

Too much cannot be said for the splendid entertainment which was furnished by the University of Southern California as host to the Conference. They housed the sessions in the new Student Building, recently completed and occupied; they provided delectable luncheons in the same building; they arranged for a session of the Conference to be held at the Deauville Beach Club at Santa Monica. An interesting tour of two moving picture studios was made, and the delegates were taken in a body to the University of Southern California vs. Stanford University Track Meet on Saturday afternoon, March 31.

W. ARTHUR CABLE, *the University of Arizona*

At the meeting of the Phonetics Section of the Association of Teachers of Speech, held in Cincinnati in December, the question of the adoption of the International Phonetic Alphabet was brought up. After a discussion which lasted an hour and a half the section voted to adopt the phonetic symbols which have been officially approved by the International Council of the International Phonetic Association. It was agreed also that for broad transcriptions diacritical marks should be omitted and separate symbols should be used for obviously distinct and separate sounds.

The Section also voted to request the International Committee to provide a symbol for the sound used by certain speakers for the vowel in *care, fair,* a sound between the *a* in *cat* and the *e* in *get.* (The symbol [ɛ] which was formerly used by some writers to express this sound has in the revised alphabet the value of *e* in *get.*) This request has been referred to the Council through Daniel Jones, but as yet no favorable action has been taken upon it.

The Practical Phonetics Section of the Modern Language Association meeting on the same day in Louisville likewise accepted the International Phonetic Alphabet. With the adoption of the International Alphabet by these two groups a long step has been taken in the direction of uniformity in the use of the phonetic alphabet in this country.

S. T. B.

The report of the last meeting of the Ohio Association of Speech Teachers, held at Columbus, Ohio, the sixth of last April, has just been received, and the program is here reproduced. A demonstration debate was given between the two ranking colleges of Pi Kappa Delta for the past year—St. Thomas College and Hastings College. Following the debate those present discussed the merits of the debating done in an effort to discover what standards of debating and debate judging are common to the Ohio debate directors. This session was presided over by H. D. Hopkins, of Heidelberg College, Manager of the 1927-28 Convention of Pi Kappa Delta.

"What should be the aims and purposes of a course in Interpretative Reading?" E. P. Johnson, Denison University.

"What plays are being presented by college play production groups?" Lester Raines, Ohio State University.

"What should be the content of a beginning course in Speech?" P. R. Breese, Wittenberg College.

"What about the Intercollegiate Oratory Contest?" J. T. Marshman, Ohio Wesleyan College.

Professors Gates and Higgins of Miami University were elected president and secretary respectively for the ensuing year. The retiring officers were Charles R. Layton, of Muskingum College, president, and Leon C McCarty, University of Cincinnati, secretary.

On October sixth Knox College celebrated the seventieth anniversary of the Lincoln-Douglas debate at Galesburg. Drinkwater's *Abraham Lincoln* was presented under the direction of C. L. Menser.

Another interesting experiment in debating is that of the Grinnell Forensic, now starting its fourth year. Membership is limited to twenty undergraduate men students, selected on the basis of their ability to speak, as shown in two public tryouts. The Chairman of the Speech Department and the staff member in charge of the organization's activities are ex-officio members, while other members of the faculty may be invited to affiliate. Grinnell Forensic controls both intercollegiate speaking activities and intramural speaking activities, and is supported by student assessment. The intramural program includes one debate series and three speaking contests annually, with the six halls of residence contending for honors—as well as for prizes which aggregate $280.

Last year's debate schedule at the State College of Washington has included thirty-three intercollegiate debates, with colleges and universities of Washington, Oregon, California, Idaho, Arizona, Utah, and Wisconsin. A total of twenty-nine students participated in these debates.

The final contest of the Michigan High School Debating League, frequently mentioned in this department, was held at Ann Arbor in May, before an audience of 4000. This number included 2500 high-school students from towns represented in earlier contests. This year's debates are now under way, with the proposition for the year as follows: Resolved: That Federal Subsidy for the development of an American Merchant Marine is unwise.

DRAMATIC ACTIVITIES

The completion of Bascom Theatre at the University of Wisconsin has greatly stimulated dramatic activities on that campus. Under the direction of William Troutman, eight major productions were presented last year: Sheldon's *Romance,* Milne's *The Dover Road,* Andreyev's *He Who Gets Slapped, In the Next Room,* by Ford and Robson, Molnar's *The Swan,* Nugent's *The Poor Nut,* Moliere's*The Misanthrope,* and Flavin's *Children of the Moon.*

Plans for the approaching season include the presentation of Rostand's *Cyrano de Bergerac,* Shaw's *St. Joan,* Kapek's *The World We Live In,* O'Neill's *The Great God Brown,* Molnar's *Liliom,* Pirandello's *Right You Are if You Think You Are, The Beggar on Horseback,* by Kaufman and Connelly, and an ancient play of India, *The Little Clay Cart,* by Shudraka. It is hoped that *The World We Live In,* more familiarly known as *The Insect Comedy,* can be staged in shifting backgrounds of light, played by the Clavilux. In his dramatic work, Mr. Troutman is aided by a permanent staff of the Bascom Theatre, which includes Perry Thomas as manager, Bob Murphy as comptroller, Caroline Lounsberry as secretary, and Sheldon Clark as technical director. Season tickets are sold, making the price of admissions average only seventy-five cents. The Theatre will also act as sponsors in the Wisconsin Dramatic Guild, and will award prizes in the one-act play tournament. In addition, it will bring to Madison such outside companies as the Provincetown Road Company, the Redpath Lyceum play, lecturers, etc. An entirely new venture will be the sponsoring of a Little Theatre Film Service, presenting outstanding art films.

Some of the plays presented will be sent on the road, touring cities within a radium of 150 miles of Madison, while representative plays will also be sent to various fairs when the summer season arrives, cooperating with the Extension Division in the latter activity.

Three new courses are being offered this year: The Interpretation of Classic Drama, taught by Miss Gertrude Johnson; The Fundamentals of Acting, and The History of World Drama, taught by Mr. Troutman.

Late in the spring the Washington Square Players of New York University completed their ninth season of repertory in modern classics, under the direction of Randolph Somerville. The second semester the company took over the new Brooklyn Little Theatre, and established itself as the dramatic wing of the resident company engaged in operatic work. During the season performances included Moliere's *Tartuffe,* Don Marquis' *The Old Soak,* Gribble's *March Hares,* Barrie's *Alice-Sit-by-the-Fire,* Shaw's *Fanny's First Play,* as well as his *Getting Married,* Vane's *Outward Bound,* and

others. For several of the plays, Mr. Somerville secured the services of Margaret Wycherly, who acted as a regular member of the company.

The third annual contest of the Pennsylvania Intercollegiate Dramatic Association was held late in the spring at Pennsylvania State College, with six colleges and universities competing. This year the contest will be held at Gettysburg College, and at least ten colleges have already signified their intentions of entering. Arthur C. Cloetingh of Pennsylvania State College was reelected president of the Association, and D. D. Mason of the same institution was elected Secretary-Treasurer.

Under the direction of Mark Bailey, dramatic production at the University of Maine during the past year included *June Time, Money in Oil, The Saving Grace, The Family Upstairs, In the Next Room,* and a number of one-acts, such as *A Kiss in the Dark, The Teeth of the Gift Horse, The Coming of Fair Annie, Food, The Store, The White Elephant, A Matter of Choice, On Vengeance's Height, The Dear Departed, Playgoers, The Cape Mail,* and *The Love Pirate.*

Texas has now an Interscholastic Play Tournament, which during the past year had more than 200 schools contending for honors. The final contest was held in Austin in May, at which time a State All Star Cast was elected from the winning plays.

The Green Room Players of Stetson University presented Shakespeare's *As You Like It* as their commencement play, late in May. Other plays presented during the year were Nugents' *The Poor Nut,* Veiller's *The Thirteenth Chair,* Pollock's *The Fool,* Lulu Volmer's *Sun-up,* Tarkington's *Monsieur Beaucaire, Raphael and Teresina,* and *The Magic Ring,* by Dr. Lincoln Hulley, *The Valiant,* by Hall and Middlemas, *Good Medicine,* by Arnold and Burke, and a combination of Dickens' *Christmas Carol* and *The The Nativity Cycle,* by P. Endicott Osgood, as a Christmas program.

The University of Nebraska is active in the production of plays for children, presented by the junior members of the University Players. *Cinderella, Treasure Island, Racketty Packetty House, The Silver Thread, Alice in Wonderland,* and *Rip Van Winkle* were played during the second semester of last year.

Recent productions in the Theatre Intime at Yankton College, South Dakota, have included Pollock's *The Enemy,* Shakespeare's *Merchant of Venice,* Sheridan's *The School for Scandal,* and *Dulcy,* by Kaufman and Connely.

Scheduled for early production at the University Theatre at Brigham Young University are Sacha Guitry's *Deburau,* Molnar's *The Swan,* and *Is Zat So,* by James Gleason and Richard Taber. Alonzo Morley is directing the work of the theatre.

The new theater at Knox College was opened in May with a presentation by the Knox Player's Club of *The Second Mrs. Tanqueray.*

The annual letter sent to former members of the Cornell Dramatic Club gives interesting information about the dramatic activities at Cornell. During the past season, the nineteenth, nearly four hundred students drawn from all the colleges in the University participated in fifty-two public performances, which included thirty-three one-act plays and nine major productions.

These productions included Vane's *Outward Bound,* Shaw's *Admiral Bashford, or Constancy Unrewarded,* with his *O'Flaherty, V. C.* as curtain raiser, Shakespeare's *Merry Wives of Windsor,* Pirandello's *Right You Are if You Think You Are, The School of Princesses,* by Jacinto Benavente, and *Alice in Wonderland,* presented by the Freshmen women of the club. In addition the Club coöperated with the Women's Department of Physical Education to produce the Annual Dance Festival, which was a dance pantomime, *The Pied Piper of Hamelin,* arranged by A. M. Drummond, director of the Club, and Dorothy Bateman. For the first time, the Club entered into the musical comedy field, and produced a revue, *Music Hall Night.* Six original Cornell plays were produced during the year.

At the University of Washington during the summer Whitford Kane directed the production of two Shakespearian plays, *A Midsummer Night's Dream,* and *The Taming of the Shrew.*

The Smith College Workshop demonstrated what variety may be attained with Shakespearian plays when it produced recently a scene from *Twelfth Night* in four different manners— the orthodox, using the Sothern-Marlowe prompt books, and making costumes and scenery as realistic as possible; then a cast of Amherst students acted the scene in the original Elizabethan manner, all roles played by men, and the scenery reproducing an Elizabethan stage; the "modernist" production employed imaginative costumes and masks made by Oliver Larkin's class in stage design; and the "constructivist" version, which puts the entire burden of creating the illusion on the actors, removing everything except essential background. In this performance this theory was carried so far that it became a burlesque.

State College of Washington produced six major programs during the past year, including *The Youngest, Craig's Wife, Alice-Sit-by-the-Fire, Love-in-a-Mist,* and *The Champion,* in addition to an original pageant to commemorate Foundation Day. The staff of directors included Maynard Lee Daggy, H. W. Veatch, and E. Cynthia Larry. Channing Pollock's *The Enemy,* and Kelly's *Behold the Bridegroom* opened the present season.

PERSONALS

N. B. Beck, formerly of the University of Montana, is now a member of the faculty of the University of Hawaii. He spent the summer in graduate study at the University of Wisconsin.

At the University of Missouri several departmental changes have occurred recently. Wilbur E. Gilman, formerly of Cornell University, succeeded George Hulbert, who resigned to enter the practice of law. John B. Emperor, of Cornell, was added to the Department last year, and Dr. Dorothy Kaucher has returned from two years of graduate study at Cornell to conduct classes in Oral Reading, Speech Training, and Phonetics. Robert F. Young, of the University of Pittsburgh, succeeded Stanley P. Clay, who resigned to enter the legal profession.

F. L. D. Holmes, who spent the past year in graduate study at the University of Wisconsin has resumed his work at the University of Minnesota. He will return to Madison in February for his final Ph. D. examinations.

Miss Verna Steel is a new member of the Department of Speech at the University of Minnesota.

Wayne Morse, of the Minnesota faculty, has been granted a year's leave of absence in order to do graduate work at Columbia University, where he has been awarded a $1500 fellowship.

J. F. McGrew has resigned his position at the University of Arkansas and will teach this year at the Western State Teachers College of Kalamazoo, Michigan, taking the place of Carroll P. Lahman, who is spending the year in study at the University of Wisconsin. Mr. McGrew spent the summer in study at the University of Michigan.

Floyd Riley, formerly of the University of California at Los Angeles, is spending the year studying and teaching at the University of Michigan.

W. P. Sanford is spending the year studying at the Ohio State University. During his absence Hayes Yeager will have charge of the work at the University of Illinois.

Miss Lucile Welty, of Lawrence College, Wisconsin, was a member of the Summer Session Speech Staff at the University of Wisconsin, where part of her work was in the newly created School of Creative Art.

Mrs. Helen Miller Senn, who conducts the speech activities of the Extension Division of the University of Oregon, spent the summer making a general tour of the speech departments of the Middle West.

Miss Gertrude Johnson of the University of Wisconsin spent the summer at the University of Buffalo, where she was a member of the speech staff.

Miss Maud May Babcock of the University of Utah is spending this year making a trip around the world. During her absence the Speech Department will be in charge of Joseph Smith and Herbert Maw.

Claude E. Kantner, a recent graduate of Albion College, Michigan, is now teaching Speech in the High School of Kalamazoo, Michigan.

Raymond H. Barnard, of the Lakewood, Ohio, High School, is assistant in the Department of Speech at the University of Wisconsin this year.

John Barnes has resigned his position at the University of Wisconsin to join the faculty of Iowa State College. His work at Madison will be taken by George Kopp, formerly of Jamestown College, Jamestown, North Dakota.

E. Ray Skinner, formerly of the University of Wisconsin, has assumed his new position at the College of the City of Detroit.

T. Earle Johnson has gone from the Louisiana State University to the University of Alabama, where he will have charge of the Department of Speech.

Miss Alethea has been added to the faculty of the Florida State College for Women at Tallahassee.

H. B. Gough of De Pauw University is enjoying sabbatical leave the first semester of this year, and is spending the time in New York City, where he is working on a textbook.

Mark Bailey, of the University of Maine, spent the summer in Europe, studying at Oxford and travelling on the continent. Herbert Rahe had charge of the Department of Speech during the Summer Session.

Lawrence Mendenhall, who has spent the past year studying and acting in New York City and Europe, has returned to his graduate study at the University of Wisconsin.

The State Oratorical Contest of the Ohio Intercollegiate Peace Association was held in the Cleveland Public Auditorium as a part of the opening program of the Centennial Anniversary of the American Peace Society.

James M. O'Neill of the University of Michigan delivered the Commencement address at the University of Utah in June.

C. M. Wise, of the State Teachers College, Kirksville, Missouri, has accepted a position with the Speech Department at Louisiana State University .

R. S. Mitchell has left the State Teachers College at River Falls, Wisconsin, and is now teaching public speaking and acting as assistant to the president of Lawrence College, Wisconsin.

W. Earl Beem has resigned his position at Whitman College, Washington, and has accepted a position at Cornell College, Iowa.

T. Earl Pardoe has been granted leave of absence from Brig-

ham Young University, and is in California completing his book on Pantomime. Alonzo Morley, formerly of the Weber County High School, Ogden, Utah, will be in charge of the department at Provo during Mr. Pardoe's absence.

Changes in the speech faculty at Yankton College, South Dakota, for the coming year include the addition of Herbert Curry, a recent graduate of the School of Speech of Northwestern University, to succeed Howard Gilkinson, who recently resigned to accept an opportunity for graduate study in the Department of Speech at the University of Iowa. Lorene Tucker, a graduate of the Yankton Department, is acting as assistant in work in literary interpretation.

Louis A. Mallory, formerly of the Marquette, Michigan, State Teachers College, is now assistant in speech at the University of Wisconsin, and program director and announcer of the University Radio Station.

Mrs. Ottilie Seybolt, formerly of Grinnell College, has accepted a position in the University of Oregon.

Lionel D. Crocker has resigned his position in the University of Michigan to become head of the Department of Speech at Denison University.

Charles P. Green, who recently received his M. A. from the University of Michigan, has been added to the staff of the Department of Speech at Western Reserve University.

Howard S. Woodward of Western Reserve University is enjoying a sabbatical year, most of which he plans to spend abroad.

Rupert Cortwright, formerly of the Petoskey, Michigan, High School, has joined the Speech faculty at Syracuse University.

Franklin H. Knower, formerly of Syracuse University, is now a member of the speech faculty at the University of Minnesota.

Edwin Paget has resigned his position at Purdue University to accept a similar position at Syracuse University.

Walter Wilke, who was graduated in June from the University of Wisconsin, is now teaching at New York University.

Dr. Harry Caplan, of Cornell, has been granted a Guggenheim Fellowship for a study of medieval rhetoric in various libraries of Europe. Dr. Walter Stainton, of Dartmouth, returns to the Cornell Department of Public Speaking as assistant professor. Dr. Russell Wagner has been appointed to an assistant professorship.

Dr. Arthur Woehl goes from Cornell to an assistant professorship in Hunter College. W. S. Howell has taken a year's leave of absence for study in France. Mack Easton, of Swarthmore, has joined the Cornell staff; his place at Swarthmore is taken by Franklin Folsom, of the University of Colorado.

Dr. Sara Stinchfield, of Mt. Holyoke, gave courses in speech correction and psychology of personality at Pennsylvania State College this summer.

HARRY FRANKLIN COVINGTON

Harry Franklin Covington, Professor of Public Speaking in Princeton University, died July 17. He was a member of the Princeton faculty for thirty-five years. He was the author of *Fundamentals of Debate,* Associate Editor of the QUARTERLY JOURNAL OF SPEECH EDUCATION, and was active in the affairs of the Eastern Public Speaking Conference.